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Vol. VI.

No. 1

KUNKEL'S

# MUSICAL REVIEW.

NOVEMBER, 1882.

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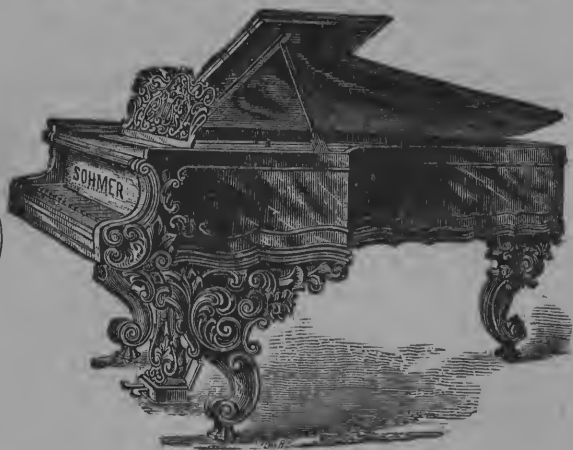
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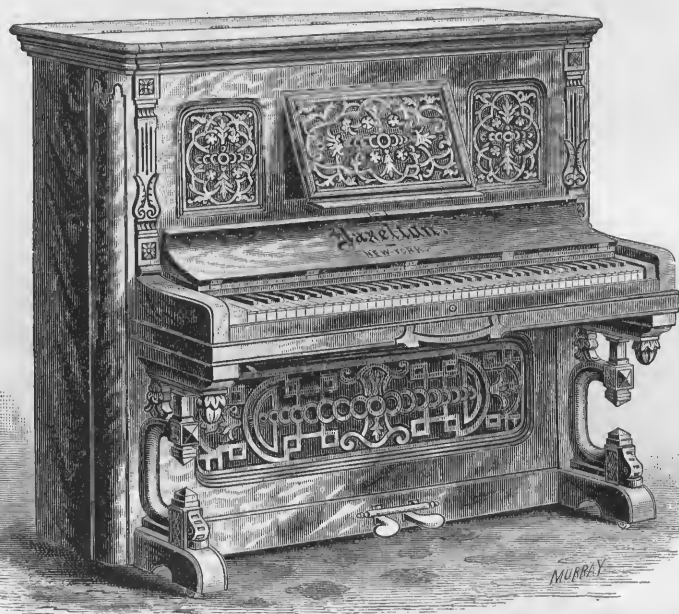
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# MUSICAL REVIEW

KUNKEL'S

DEVOTED TO MUSIC AND ART.

Vol. VI.

NOVEMBER, 1882.

No. 1

## THE ART OF PHRASING.

MARTELL, the excellent and widely respected piano-forte teacher at the Paris Conservatory, used to send his advanced pupils to Madame Eugénie Garcia (wife of the famous Manuel Garcia, *filis*), to be "finished," as the phrase is. It may seem a little odd, at first, that an experienced teacher of the piano-forte should hand over his pupils to any one, most of all to a singing teacher, to have them perfected in the art of piano-forte playing. Mme. Garcia, a consummate teacher of singing, is a very mediocre pianist at best. Moreover, she does not pretend to give lessons on the piano-forte. How, then, could she benefit M. Martell's pupils? Martell's real object in sending his pupils to her was to have them perfected in the art of phrasing, as he judged no one to be so thoroughly competent to do this as an accomplished singer.

There is probably no one element in piano-forte playing which gives pupils so much distracting trouble as just this of *phrasing*. Long before the pupil has formed any approximately exact notion of the meaning of this term, the word itself has rung in his ears as the symbol of an uncomprehended and incomprehensible artistic perfection, the nature of which is utterly vague to him; and, long after he has at last grasped the meaning of the word, he finds that the thing it denotes is the most terribly difficult, the well-nigh hopeless task to accomplish successfully.

To give a clear and comprehensive definition of what is meant by fine phrasing in a musical performance is not easy. Although analogies drawn between music and another art are too often insidiously misleading, it is perhaps through an analogy that the meaning of this term "phrasing" can best be explained. To phrase well in singing or playing is very like giving the correct rhetorical accent in reading poetry, or rather, we should say, like distributing the inflections of the voice in such a manner that both the rhythmical letus of the verse, and the rhetorical accent of the sentence shall be made easily perspicuous to the listener. A reader may simply scan the verses he is reading, and thus produce a sort of sing-song, in which the *meaning* of the poetry is utterly lost. On the other hand, he may cling solely to the rhetorical accent of the sentences, thus making their meaning perfectly clear, but at the same time turning the verse into bare prose. It is only by a wise combination of these two methods that good poetic reading is to be arrived at: all readers of experience know how difficult this is.

Now, in singing or playing music, the performer has, first of all, to make the rhythm perspicuous and well marked. This, as is well known, is done by accenting the strong beats in every measure, or, in case of a syncopation, by transferring the accent from a strong beat to the following weak one. All this is elementary; but paying such due attention to the merely rhythmic element in music is by no means what is meant by "phrasing." It corresponds exactly enough to the merely metrical scanning of poetry, to that sing-song reading in which the meaning of the sentences is lost.

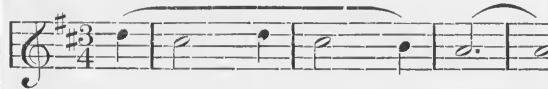
Every one must have noticed that a tune, or melody, naturally divides itself up into perfectly definite sections, these sections being separated from one another by very much the same sort of pause that is indicated in a written sentence by a comma or semicolon. Each one of these sections of a melody is, generally speaking, as much as a singer would naturally sing at a single breath, and is called a *phrase*. This division of a melody into phrases has no necessary connection with the purely rhythmical division into measures. The flow of the melody from the beginning to the end of a phrase is absolutely continuous. Each note seems imperatively to call for the next succeeding note, the ideal connection between one

note and another being exactly of the sort which we find between the various words of that part of a sentence (clause) lying between two punctuation marks. Moreover, as we find in every clause (in spoken language) one word of supreme interest upon which the voice should lay particular stress, so do we find in every musical phrase one note which is to be recognized as its crowning point, and to which the singing voice rises dynamically (albeit not necessarily in pitch) by a gradual increase of power, and from which it as gradually decreases in force until the end of the phrase is reached, at which point the singer takes breath afresh. This all-important note is (or might be) called the *phrase accent*, and its coincidence with the rhythmic accent is merely a matter of chance. Good phrasing in musical performance means:

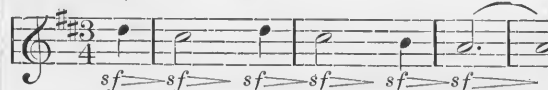
1. Making the divisions between the several phrases of a melody perfectly distinct and recognizable.
2. Making the flow of the melody continuous during the course of each phrase.
3. Discovering the position of the "phrase accent," and duly subordinating all other accents to it.
4. Doing all this easily and naturally, yet without obscuring the rhythm.

Many persons entertain the wholly erroneous notion that good phrasing (notably in piano-forte playing) means simply playing the melody louder than the accompaniment. This only gives the melody its due prominence, but does not of itself give its true character.

Experience has shown that the piano-forte is the most difficult of instruments whereon to phrase well and gracefully. There are several reasons for this, of which two are especially potent. In the first place, the piano-forte is at best a make-believe instrument; it has no sustained tone in any musical sense of the word. True, a piano-forte string does keep on sounding to a certain extent after it has been struck by the hammer; but this prolongation of the tone bears no sufficient dynamic relation to the initial percussive note to entitle the piano-forte to the name of an instrument of sustained tone. Every note struck on the piano-forte begins at a certain degree of loudness, and is sustained at, say, one-quarter of its initial strength. A melody played on the piano-forte is not a series of sustained and connected notes, but a series of *sforzandos*. A phrase may be written thus:



But what we really hear, when it is played on the piano-forte, is:



The phrase becomes really nothing but a succession of accents. A pianist of well-developed touch can command exactly the quality and quantity of tone he wishes when he strikes a note; but, so soon as the note is once struck, his command over the tone ceases straightway, and he remains completely at the mercy of his instrument until he can strike another note. In this respect the pianist is at a great disadvantage compared with all other instrumental players and singers. As a melody played on the piano-forte is, in reality, a mere succession of disconnected accents (instead of a series of connected, sustained notes), all the "phrasing" a pianist can do is by means of a wise selection of more or less strong accents contrasted with each other. The pianist can not really play a musical phrase; all he can do is, by a wise selection of accents, to cheat his listeners into thinking that they hear one. This can be done, but it is difficult; for remember that the pianist has no natural

physical or physiological monitor to guide him in phrasing, as the singer has. The singer must take breath from time to time, and his natural length of breath is a pretty sure guide to him in phrasing. The pianist has only his unaided musical sense to look to.

Another difficulty the pianist labors under is the exceptional complexity of his task. Unlike the singer, violinist, or player on a wind instrument, he almost invariably has several things to do at once. He not only has to play the melody, but the accompaniment also; and the latter may often subdivide itself into far shorter phrases than the melody does. In polyphonic playing, he even has to play several melodies at once, each one of which may have its own phrasing.

The rarity of good, flowing, and strongly sustained phrasing among all except the very finest pianists is hardly to be wondered at, however much it is to be deplored. There are very few pianists who habitually play a melodic phrase as well and understandingly as they would sing it, even in the most careless humming. There are very few who would not be disagreeably surprised were a singer to sing them the phrase they have just played with exactly the same accent that they had given it in the piano-forte. Wagner has said that, when you have made the *melos* of a piece of music perfectly clear to yourself, you have grasped the best clew to the proper rendering of that piece. Now, who can be so competent a guide to the young pianist in this search after the true melodic character of a composition as the accomplished and artistic singer? After hearing a phrase gracefully and soulfully sung—that is, after hearing the *real phrase itself*—the pianist will unavoidably try to imitate the singer's accent as best he may on the piano-forte. His mind will naturally be taken up with that all-controlling *melos*, the true character of which was unsuspected by him so long as his attention was equally divided between all the thousand and one musical and technical elements which go to make up an elaborate piano-forte composition and its practical performance.—W. F. APTHORP, in *Musical Herald*.

## THE VIOLIN FOR GIRLS.

WRITER in one of the magazines speaks of "the rage" which now exists for teaching girls the violin. We should hardly have thought the fashion common enough to be called a mania, but we quite agree that unless special care be taken a new musical terror will be added to society. If, however, the study be pursued with the conscientiousness now happily characterizing the pursuit of music in high class schools, it will wonderfully widen the area of domestic music, and, as the writer referred to says, open up to young ladies the stringed music of the great writers—treasures of which they are now for the most part ignorant. It will enable them to enjoy the great pleasure of playing in symphony parties where the great orchestral works are performed, and we may whisper the hope that they will gradually improve these meetings. Above all, they will be enabled to take part in quartet playing, which is perhaps one of the purest and most delightful pleasures life affords, one of the strongest incentives to study and one of its sweetest rewards. The string quartet is not, by a hundredth part, as common in this country as it should be, and any movement which promises to place it within the reach of young ladies and of a larger number of our young people generally, can not be too strongly commended. But, as we have before said, it must be intelligently, earnestly and vigorously directed.—*Westminster and Lambeth Gazette*.

A comforting conclusion is that which leads us always to choose the best. Mr. Andrew Ulmer, Bluffton, Ind., says: I have thoroughly tested St. Jacobs Oil, and find for rheumatism and neuralgia it has no equal.—*Evansville Daily Courier*.



## Kunkel's Musical Review.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription is renewed promptly.

WE had hoped that this issue would be out promptly at the beginning of the month. The death of Mr. Jacob Kunkel, more fully noted elsewhere, with its consequent temporary unsettling of the business routine of the firm and the fact that the editor has been actively engaged in an up-hill (and unsuccessful) political canvass, explain the delay in the appearance of the REVIEW this month. As such a combination of untoward circumstances is not likely to happen again soon, we hope to be out on time hereafter.

IS there not too great a tendency upon the part of many teachers and students of music, to confound with music as a science or even as an art, sciences which are more or less remotely connected with it, and to imagine that to study these corollary sciences is to study music? We are sure Beethoven never calculated the ratio of the vibrations of each note composing a chord to the other notes thereof; we do not believe Schubert knew anything about the science of acoustics, or that Mozart even thought of the speed of sound through different media. They would not have been worse musicians for the knowledge had they had it, but we doubt whether they would have been any better.

HE is the greatest who finds within himself the most resources, and who is least affected by outside influences. The Divinity, the perfect ideal of greatness, is alone sufficient unto itself. As men approach this sufficiency unto themselves, in any direction, they approach greatness in that direction. If we subject to this test Richard Wagner, whom his admirers would raise above all composers, ancient or modern, how will he come out of the ordeal? According to his own statement, he can not compose unless he be dressed in satin gowns of hues varying according to the character of the music which he intends to create, and in rooms papered to match. Is there not a flaw in the greatness of the musical genius whose expression depends upon the assistance of dressmakers and paper hangers? Evidently, however real his talents, however considerable what he has accomplished, the prophet of the music of the future is still an ordinary mortal, who must be judged by the same standards as other workmen in the same field, rather than a demi-god to be blindly praised and worshipped as he is by many of his partisans. Upon the other hand, his opponents should bear in mind that he is entitled to a fair judgment and that scoffs are not reasons nor jeers arguments.

## VOLUME VI.

WITH this issue, KUNKEL'S MUSICAL REVIEW enters upon its sixth volume. There was a time when it was questioned by many whether it would be permanently successful. That question was long since answered in the affirmative. The only question now is whether it can be made unquestionably the greatest success among the musical periodicals of the world. We have started out to answer affirmatively this question also, and we propose to answer it in such a way that friends and foes alike will have to admit the truth of our statement. These are bold words we know, but they are not bolder than our purpose. We confidently point to the past as an earnest of what we will do in the future. During the year ending November 1, we considerably more than doubled an already large subscription list; during the present year we shall more than double our present list of subscribers.

The course we have pursued has made us many friends and some enemies. We are proud of both, because we have not sought to make either, but only to further the interests of music, without regard to the views or feelings of individuals. We shall, doubtless, continue to make both friends and foes, without seeking to, and we shall rest well satisfied of the result if, in the future, as in the past, we find that the squad of those who dislike our paper is made up of the incapable, whom duty to our readers now and then compels us to score, and of a few of those small, envious souls who dislike everything that succeeds.

That we have made mistakes is not unlikely; that we will make others is highly probable, but the past is pledge for the future that we shall make no intentional misstatement of facts, and that our expressions of opinion, right or wrong, will be sincere and unbiased by any considerations outside of our conception of the true, the good and the beautiful in the art of music.

The musical compositions which will appear in the REVIEW from month to month, will continue to be varied in character and in grade of difficulty, and as in the past, so in the future, no music will be inserted in our magazine that is not correct, musicianly and educational in its tendencies.

We have hinted in previous numbers at certain improvements which we intended to make in the REVIEW during the present year—these improvements will unfold gradually, and will certainly be appreciated by our subscribers.

We ask no favors from any one, but we do ask our readers that they will do their musical friends the favor of making them acquainted with the REVIEW and its excellencies. A little work of this sort on the part of our subscribers, would enable us easily to treble our present circulation within a year. We are willing to pay for this, as a reference to our premium offers will show. The REVIEW, in one sense, is a business venture, and we appeal to the self-interest of those with whom we deal. We give the best for the least money. This is what gives us our independence, our circulation and our influence. This is what will enable us to make even our rivals acknowledge, before many months go by, the truth of what others already say: that out of the musical Nazareth, St. Louis, has come one greater than them all.

## FIVE CENT MUSIC.

WE have had occasion before to refer to the five cent music which is now doing injury to the regular retailers of sheet music, as well as to those publishers whose catalogues consist largely of non-copyright reprints. Some of our exchanges are fighting the cheap music on the ground that it is inaccurate, inelegant, printed on cheap paper, etc. We never have believed that the proper way of combat-

ing an enemy is to underrate him or to lie about him, and in this instance we must say that a good deal of the five cent music on sale is, as to accuracy, elegance, and quality of paper, quite as good as many editions of the same works which are sold at six or eight times the price.

Nor will calling the publishers of cheap reprints "pirates," and other similar names serve any good purpose. So long as our copyright laws favor the piracy of foreign publications, we do not see why he who gives the public the benefit of his piracy is any less respectable than he who keeps it all for himself.

The injury inflicted upon the trade will, we are sure, be only temporary. There is and can be no money in the publishing of music at such rates, even if there were a constant demand for it, and the supply of popular reprints now in the market is enough to meet the demands of months and years. The publishers of these reprints evidently imagine that they will create a demand for compositions of which they hold the copyrights, and will thus be indirectly a source of profit to them. Advertising, however, never yet made a permanent success for that which had no merit, and the copyrights which these publishers possess are, for the most part, beneath contempt, and will be no more remunerative than their cheap editions of reprints. The red flag of the sheriff will inevitably float over the grave of the five cent sheet music trade ere many moons have gone by, though much cheapened editions of foreign reprints will probably hold the market for some time to come.

Similar attempts will, however, be made periodically in the future, with the result of injuring the sheet music business, as in the present instance, unless the trade will deal only in editions that are so critically correct and so artistically gotten up that the consumers will thereafter accept none other—editions that can not be furnished at the starvation rate of five cents per copy.

If, besides, the publishers will unite, as we have before suggested, in getting Congress to take the necessary steps to procure the passage of an international copyright law, all will have been done that can and ought to be done to secure to the music trade a legitimate profit upon the goods it handles, and the buyers will have been benefited as well as the sellers.

GENIUS, even of the highest order, must labor and toil if it would accomplish something truly worthy of itself. Schubert wrote over eleven hundred compositions before he was thirty-one years of age, Hændel wrote "The Messiah" in a fortnight, Rossini composed "Il Barbiere" in thirteen days; but these three geniuses, wonderful in their fertility and ease of production, have left many a page that is unworthy of them. Upon the other hand, Beethoven, who polished and repolished his ideas until his finished work bore scarcely any resemblance to its original draft, has left nothing that is not worthy of preservation, and, as a result, stands now head and shoulders above those who, with perhaps more natural genius, had less application.

THE violin is becoming the object of growing attention at the hands of amateurs of both sexes. The idea is a good one and might be profitably extended to other instruments, thus giving an opportunity for the organization of string quartettes in families, and small orchestras in social circles, that would be a relief from the more or less crude piano playing to which people are so constantly compelled to listen. In advocating the study of orchestral instruments, however, the fact should not be lost sight of that each alone can render melody but not harmony, so that where a single person is to play, the piano remains unequalled. The piano and some solo instrument is what we would suggest as the proper thing for serious amateurs to study.

## JACOB KUNKEL.

NO sadder task could be imposed upon us than that which we must now perform in recording the all too early death of Jacob Kunkel; for, to us, he was not only one of the publishers of this paper and a meritorious artist; he was also a friend whom every passing day made nearer and dearer. We visit his familiar haunts and they have grown strange, because he is not there; we know he has gone hence forever,

"But still we wait with ear and eye  
For something gone which should be nigh,  
A loss in all familiar things,  
In flower that blooms and bird that sings."

We can not expect our readers to feel his loss as we do, and we know but too well that words of ours would fall far short of giving adequate expression to our feelings, and yet it seems like an injustice to the cherished memory of the dead to commit to the soulless paper nothing but the outlines of a life whose inner beauty was its greatest charm.

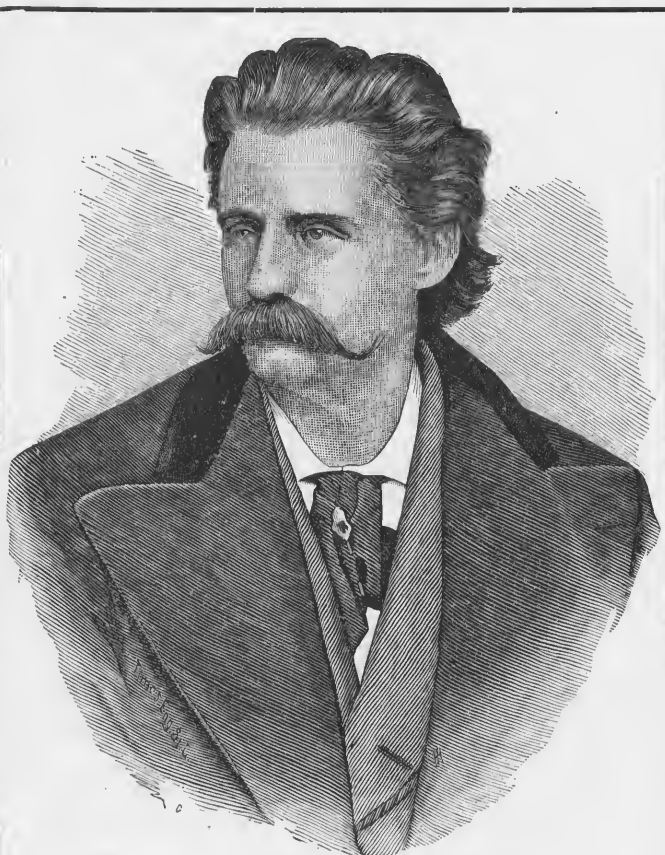
It was at Kleiniedesheim, in the Rhine-Phalz, Germany, that Jacob Kunkel was born on the 22d day of October, 1846. He and Charles, his surviving brother and late business partner, were brought to this country by their parents in 1848, when Jacob was but a babe. The father was a musician of more than ordinary ability, but it was not long ere the two lads were deprived of his care and guidance. Poor in this world's good, but rich in womanly courage and love for her family, the mother, who, in her old age, weeps over the premature demise of the younger of her beloved sons, bore up bravely against adversity and inspired her elder son with a similar courage and self-reliance. Charles soon became, in a sense, the father of the family, and many a time has the writer listened with interest to Jacob's account of the way in which "Charley," as he familiarly spoke of his brother, had struggled and toiled to support a family at an age when most boys are at play. It was perhaps due to the influence of those early years, when the elder brother had assumed the discharge of the duties of a father towards his younger brother, that they ever remained united as few brothers, connected together in business are. It will seem strange to more than one to hear that for years and until the death of Jacob, the brothers drew from a common bank account the funds necessary for the support of their respective families without ever accounting to each other for the funds thus drawn or questioning whether one had drawn more or less than the other.

Jacob Kunkel's musical education was acquired almost entirely under his brother. In 1867, Mr. Charles Kunkel, desiring that his phenomenal ability should have the best opportunities of development, sent him to Germany to study the piano under the lamented Tausig. At their first interview, after Jacob Kunkel had played a couple of compositions for him, Tausig asked him why he had come to him. "To take piano lessons from you, if you will give them to me," was the answer. "I cannot give you lessons," replied Tausig, "for you are now a finished pianist, but if you will come in as a friend and brother artist and play for me, I may be able to give you some points now and then." The gracious offer was, of course, accepted. Germany, however, had no attractions for him, he soon became home-sick, and only

a few months after his departure, his family was surprised to receive a telegram from New York, announcing his return.

Some months later, the brothers removed from Cincinnati to St. Louis, to open large piano ware-rooms. To the piano trade they gradually added small instruments and sheet music, and also began publishing. In 1872 they opened the "St. Louis Conservatory," which they kept up until they removed from Fifth to Fourth street. Eventually the brothers arrived at the conclusion that, considering the growing importance of their publishing department, their interest would be subserved by abandoning the other branches of their business, to devote their entire time and energy to their publications, and, an opportunity offering, they sold their store and retail trade and removed to 311 South Fifth street, the present address of the firm.

Jacob Kunkel was a natural musician. His ear



JACOB KUNKEL.

was, without exception, the most sensitive and accurate we have ever known. He is the only person we have ever met who had an unflinching knowledge of the absolute pitch of a musical sound. We have tried the experiment a hundred times at least, while he was poring over the ledger or superintending the packing of some order, of striking a single note on a piano so situated that he could not see the key-board, and asking him what note had been struck. Once only we thought we had caught him; we struck a B flat and asked him what it was—he hesitated and asked us to strike it again—we did so, and he said it was either B flat or A natural, he thought A natural. We told him of his mistake, when he remarked that the note must be badly out of the pitch. This proved to be the fact. His tastes and mental characteristics, united to an exquisite musical organization, made of him a true artist. Beneath his touch, the piano (so cold an instrument under the hands of many, even famous *virtuosi*) became

endowed with a soul and seemed to speak forth in tones almost human. To hear him, as we have, surrounded by only a few friends, play a Field or a Chopin nocturne, some characteristic composition of Gottschalk, or one of his own inspirations, was even a greater treat than to see him and his brother raise an entire audience to their feet by their playing of the Raff Chaconne for two pianos, as we saw it done on one occasion about two years ago. The characteristic feature of his solo playing was what we can only call *poetry*—he seemed to idealize the compositions he rendered. His phrasing was exquisite, his tone unsurpassed.

As a composer of *morceaux de salon*, he will compare favorably with the best. "The Zephyr and the Brook," which appears in this issue, and which is his last published composition, will bear us out in the statement just made. His "Germans' Triumphal March" is known wherever the piano is played, and is still increasing in popularity.

Jacob Kunkel was unusually amiable. It may be doubted whether he had an enemy in the world, for he would rather suffer a wrong than do one. Yet this was not the result of weakness, for, when it was necessary, he could strike a brave blow, and his sarcastic remarks concerning humbugs and pretenders had frequently the pith and point of epigrams. Frank, open-hearted, and open-handed when necessary, modest, yet conscious of his worth, faithful to his friends, yet just to all, doing unto others as he would have others do unto him, such was the friend whom we mourn.

He departed this life at 1 P. M., on the 16th of October last, before he had completed his thirty-sixth year. The disease which carried him off (scirrhus of the liver) was of insidious growth, and when it was thoroughly understood had progressed so far as to baffle the skill of the best physicians.

His funeral was attended by a large concourse of friends, who vied with each other in doing honor to the memory of the regretted dead.

The funeral services were simple. At the house Messrs. Cooper, Hazzard, Saler and Frölich, sang Fleming's "*Integer Vitæ*." Then the editor of this paper, in compliance with the special request of the family, pronounced a short eulogy over the dead; the choir of St. George's church sang "God is a Spirit," and the cortege, in charge of the Freemasons, moved slowly out. Here another unexpected mark of appreciation awaited the dead. At the suggestion of Mr. Lebrun, a large number of musicians, members of different orchestras, had assembled, and accompanied the cortege for a considerable distance, playing a funeral march composed by him expressly for the occasion. The services at the grave were those of the Masonic ritual. Magnificent floral offerings made the grave a thing of beauty, but while they testified of the love of friends and relatives, they could not conceal from these the loss they had suffered. A wife and two young children, a mother, a brother and a sister as well as a host of friends, mourn the loss of Jacob Kunkel. They can hardly believe that he is indeed gone,

"But in the sun he casts no shade—  
No voice is heard, no sign is made,  
No step is on the conscious floor!  
Yet Love will dream and Faith will trust,  
(Since He who knows our need is just)  
That somehow, somewhere, meet we must."



## MUSIC'S MARRIAGE.

## A LOVE STORY.

ON October night with a sultry, oppressive air—waited through the trees of "Waverly Place," Eola Beverly walked with downcast mien through its old-fashioned garden walks.

At other times than this her bearing was haughty, but to-night her attitude told of depression. On the morrow she was to leave behind the home of her ancestors.

The war had added to the treasures of the grave-yard her father and brother, and she—she was the last of the Beverlys. Proud of her blood as ever was a queen, the forced sale of Waverly had caused her something near a heart-break. The beautiful girl said to herself:

"I will travel as long as I have money. The last of the Beverlys will live as becomes her race. When the money is exhausted I can but lie down and die—die as my father and brother died before me. It was not given me to pour out my blood by their side, but I will nevertheless die as becomes one of our proud race."

The gloom of the night had filled her sensitive nature and driven the haughty light from her bright eyes. She had essayed the measures of a gay song, but it sounded strangely like a *miserere*, and she was forced to give herself up to doleful thoughts.

"What if this gruesome night was to end my life? Is it wrong to wish that the death-angel might close my eyes upon all things earthly? Should death shut my eyes would they straightway open upon the celestial light of heaven, or upon the lurid flames of hades? Is there no light—no ray of hope shining forth for me amid this ghastly gloom?"

But listen! Out upon the ghost-ridden air comes a sound of far-off music so wondrous sweet and yet so sad that it seemed like the Lorelei's song. Her every sense was artistic and her musical feeling intense. In the over-wrought condition of her mind, the thought of human agency never suggested itself; it was the utterance of the "heavenly maid" herself. The conditions were perfect; the darkness of the hour, the receptivity of the listener, together with the high quality of the music, all combined to break the chains which bound her soul to earth.

Its elegant strains drove away thoughts of present misery, and seemed to tinge with brightness thoughts of the future. She stood entranced. How long she remained there she did not ask herself, nor was she conscious when its silver voice ceased. It seemed to have flown away as softly as the summer wind, but in her dreams its gentle persistence came again, and over her face there stole a smile peaceful and tender.

Winter had passed, and with the return of summer heats Eola Beverly found her way to Lake George. She was sauntering along the curved beach of that famous water-idyl, in a sheen of tender moonlight, every sense of her being in sympathy with the scene.

Once more she started as she heard repeated the music which had cleared away the spectres at "Waverly." It was the same *motif*, but it had now been transmitted into a brightness akin to present surroundings. Softly she said to herself:

"There is yet a perfume from the garden of Eden lingering with we poor mortals."

Over her spirit stole a feeling of absolute content. She bathed in Lethe, and its ebb had carried far out of sight sorrow and vexation. As before, the music floated away and with a heart full of peace she walked home, recalling its eloquent language.

By one of those constantly happening occurrences which we call chance, Eola met Colonel Vance, one of her father's most intimate friends, who was, of course, glad to meet her, as was also his daughter Ruby.

After his day and generation the Colonel was wise and soon arrived at a fair understanding of Eola's position. He resolved to turn match-maker in his old age, and marry her out of hand if possible, as the very best service he could render her, and to his own great and endless comfort. The wise old serpent was subtle enough to keep this idea to himself as well as from Ruby, whose volatile nature he knew was incapable of retaining it.

It was not long before an air of romance and delightful mystery surrounded his beautiful charge, the result of his well-placed hints. Nor was it long before Eola herself began to relish the society which since the war, she had never cared to cultivate. Her exquisite voice, with its capacity for emotion, drew around her a host of admirers, who vied in doing homage to the Southern girl.

Among the many who fluttered in admiration about Eola were two gentlemen who rivaled all others in their attentions. One was a wealthy New Yorker and a man of taste and education; the other a young artist who was rapidly winning his way to the front, as well as adding to his bank account—an anomaly it must be confessed.

The Colonel made many silent wagers with himself as to their ultimate success. One day the odds were in favor of Mr. Eustache St. John, and the next largely on the side of Larry Russel, the painter.

Without much urging the Colonel persuaded Eola to make one of his party for the season. In making this move there was no suggestion in voice or manner that the old scheme had resolved to disengage the two men—who were undeniably desirable husbands—from the main body, and give them possession of the field. The Colonel was an experienced fox hunter and knew how to manage the chase to perfection. He was now bringing the knowledge of that sport into Cupid's camp. So he resolved to visit Newport, and did "th-brace of men," as he accustomed himself to call them, follow his party he felt assured of two gallants who were in earnest at least.

Larry Russel at once found it run with his inclinations to pack up easel and color-box and seek for new subjects at Newport. Shortly after his arrival St. John and his baggage were also among the arrivals. The gray-haired old Colonel bit the end from a fresh cigar and a sardonic smile came to his lips. In fact he would have loved to have shaken hands with himself upon his shrewdness.

On one occasion Eola found her way alone to the beach, her heart weighed down with melancholy. There was much in the deep monotone of the surf that found an echo in her bosom. As time passed unheeded, she paced the sands some distance beyond the fashionable promenade although not aware of it; nor did she note the rapidly falling night.

Again, and with a surprised start, she awoke from her reverie as the night wind carried on its pinions the same dear-old music. Distinctly it rose above the moaning of the sea. Involuntarily she elapsed her hands and whispered what before she had not acknowledged, the certainty of its human agency. She could distinguish, some distance out, a little boat rocking on the waves, from which she was persuaded came the music.

"Now I know the music is of the earth," she cried. "What a noble being he must be to inspire one with such high hopes and aspirations. He has driven away my evil spirit, even as David's harp drove away the wraith which had possession of Saul. His music has filled my soul with gladness. I will say no more to myself 'I can but die.'"

Impelled by its charm, she stood intently listening until at last it faded away into the night. Then, feeling somewhat alarmed, she observed the advance of deep night, and turned to seek the hotel. But she had lost her bearings entirely and knew not which way to turn.

She was lost, but not dismayed, since the inspiration of the music was left her. She started out boldly, trusting to fate.

It was not long, however, before she discovered a twinkling light and heard her name called aloud. An answer brought Larry promptly to her side. The young painter's manner confessed the agitation her absence had created as he detailed the fact of her being missed at the hotel, and the parties who were out in search of her. His exceeding joy at being able to find her was very grateful to Eola, and still more so was the effusion with which she was met at the hotel.

The next day St. John took her riding behind his matched horses. The young painter saw with ill-concealed concern the *empressment* with which his wealthy rival bore away the prize.

"She will marry him," he said bitterly; "he is a much better match every way; but I love her, oh, I love her more than he."

Had he known that St. John had just such pangs as these the night before, when Larry returned with the rescued girl, it might have been a comfort.

Still the old fox-hunting Colonel smiled, and the wagers were larger and the balances more frequently changed.

The season was rapidly drawing to a close, and the Colonel's betting book in worse confusion than ever, while Larry and St. John were only waiting a favorable opportunity to ask Eola to accept their love.

All Newport had gone to the races, and the great hotels were deserted. An exciting "close" on the race-course detained the fashionables until it was even now dusk. Eola had remained behind upon some excuse, and as night came on she ran down to the deserted parlor and threw open the grand piano. Often she had wished, if possible, to transfer to the key-board the music which acted upon her nature with so much power. Step by step she recovered the *motif*, and then very softly began to adorn it with a rich texture of harmony. In this delightful occupation she soon lost sight of self and played with abandon and passion.

Deeper grew the gloaming, and richer the flood of melody which poured from the keys.

But hark! Is there not a second instrument joining the piano? She recognizes it with that half-dazed sense in which she is existing. The music grows more intensely beautiful. The moonlight gleams through the window curtains. From an adjoining room, and in perfect accord, the sound of a violin adds its voice. The stream of melody is not more beautiful than the girl's face as it reflects the enthusiasm of her soul.

So absorbed is she in the music that, while recognizing the addition of the violin, she has no thought as to the hand which must be wielding the bow. It is a musical marriage pure and simple. All things past and things to come have passed into the half-dreamy glamour of the present.

Now it has changed its harmonic coloring, the violin asserting its supremacy. Eola, quick to grasp a musical thought, accompanies it. It shivers with the gloom of that night at "Waverly." Now it passes from thence into the gentler strain of the walk by St. George's lake, and for the third movement it glides into the masterful measures of the night on the Newport beach.

Eola feels impelled to carry the *motif* herself on the piano and relegate the violin to the second place; but in vain, the Cremona holds its own with a power that speaks of the will of the player.

Dropping the unequal contest, she sits with folded hands at the instrument, and from a reverie of unusual delight is recalled by a low musical voice, which asks:

"Eola Beverly, will you be my wife?"

She does not start; there is no break in her dream as she lifts her eyes to meet the handsome face of Guy Annerslee. His eyes are aflame with intense love. Still in the glamour of the hour she lifts her white hands, and he reads the answer in her eyes—an answer which needs no interpreter.

Guy Annerslee clasps her fervently to his bosom and whispers his devotion, while her white arms cling about his neck and her ears drink deep the sweetness of perfect love.

"Eola, darling, you are mine now and forever. Shall I tell you my name?"

That awakens her—what has she done? Oh, what has she done? How numbingly she has been! For a moment, bitter words are in her heart, as she thinks of the musical spell he has woven about her; but a glance into his noble face and tell-tale eyes bring love to the rescue, and that airy god spreads his enchanted mantle over her troth-giving and leaves love—only love—as she whispers:

"Yes."

"I am Guy Annerslee. My people are Southern-folk. I knew your father and brother. I have loved you madly ever since I saw you in 'Waverly.' I followed to Lake George. I would have sought an introduction through Colonel Vance, who knows me and mine, but you left before I could accomplish it. I followed you to Newport, expecting to have presented myself to-day had not the races carried everybody away."

"Oh, Guy, whose was that music with which you have bewitched me—for it was the music, you know. I learned you through it."

"It is an old air of Giovanni Pergolesi, which I unearthed in Italy and which I have modernized."

The Colonel, on being placed in possession of the facts next day, felt himself aggrieved, as he recalled his private betting book, for the last entry was one hundred to one on Larry Russel.

Had the transactions been genuine he would have been bankrupted. Luckily it was but fiction, although it seemed to take him some time to realize the fact. When he succeeded in straightening out the tangle, he regretfully sighed:

"By gad, sir, it was a dark horse after all."

WARREN WALTERS.

MME. JULIE RIVE-KING has our sympathy in her present bereavement. Her mother, Mme. Caroline Rivé, for many years well and favorably known as one of the foremost sopranos resident in this country, and an excellent teacher of music, passed away at her daughter's home in New York, on Tuesday, November 7th, at the age of sixty-one. Mme. Rivé was a native of Strasbourg, Alsace, and came to America in 1848, taught for some years in New Orleans and Louisville, and finally took up her residence in Cincinnati, where her now famous daughter was born in 1853.

## MUSIC IN ST. LOUIS.

THE musical season may be said to have been fairly ushered in by the "Strakosch Grand English Opera Company," which opened at the Olympic on October 23d, giving the "Bohemian Girl," "Fatinitza," "Carmen," and "Fra Diavolo." An inspection of the list does not

disclose any grand operas, and as a result the critics of the St. Louis daily press, more captious than just, and ever anxious to exhibit their modicum of musical knowledge, "pitched into" poor Max and his troupe as arrant frauds. As to Max, did they wish him to advertise his company as a miniature opera troupe? Everybody knows that everything in the theatrical world, especially in this country, is "grand," and the fact that Strakosch billed his troupe as "grand," gave no just cause for criticisms such as those that were passed upon him. It is not the province of the critic to criticize bill-boards or newspaper announcements, but only performers and performances.

The best artists in the troupe are unquestionably Mrs. Seguin-Wallace and Mr. George Sweet. Mrs. Wallace has been so long on the American stage, and is so favorably known, that to say that she was herself is to say that she was excellent. Her *Carmen* is a splendid interpretation of the character, as we conceive it, better, we think, than that of Minnie Hauk, who has been called the *Carmen*. Her rendering of the card fortune-telling scene is especially excellent.

Mr. Sweet deepened the impression which he made on his first appearance last year. His success with the andantes is unmistakable and deserved. His voice, a pure baritone of excellent quality, his well-nigh faultless school, and his thorough knowledge of the stage, were in every instance made the means of giving proper expression to an intelligent conception of the parts assigned him. Is it not a criticism upon the "critics" who do the stock-yards in the morning and the opera in the evening for the St. Louis press, that they should have hardly mentioned him? Mr. Sweet's *Torreador* in "Carmen" was quite equal in its way to Mrs. Wallace's *Carmen*—evidently a study from life.

In the leading soprano, Miss Fritch, we were favorably surprised. Her experience upon the concert platform, we feared, would unfit her for the operatic stage, and her vocal acquirements, we thought, would hardly be up to the required standard. But Miss Fritch has much improved as a singer, and if not great, she was at least acceptable, while her acting, considering that she is a *debutante* upon the operatic stage, was remarkably good. Should Miss Fritch improve in the next two years as she has during the last twelvemonth, she will undoubtedly attain an enviable position in her new field of labor.

The performances, with two exceptions: the "Bohemian Girl," at the Saturday *matinee*, in which members of the chorus took the places of the *prime donne*, and which was simply abominable, and Saturday night's performance of "Fra Diavolo," which was only a tolerable dress-rehearsal (it was the first performance of the opera by the troupe)—were far above the average of the performances of most English Opera troupes.

AFTER the "Strakosch Grand English Opera Co.," came the "Emma Abbott Grand English Opera Co." As in the case of the Strakosch troupe, the "grand opera" was all in the name, but what the critics (?) on the daily press found to condemn in Strakosch seemed to be all right in Abbott. As we did not go near any of the Abbottian massacres we can say nothing of the extent of the damage done.

THE lateness of our appearance this month enables us to notice the first concert of the "Memorial Hall" series, which occurred on the 9th inst. The performances consisted of the Jacobsohn Quartette of Cincinnati (Prof. Jacobsohn, first violin; H. Burek, second violin; B. Ebann, viola; and M. Brand, violoncello), assisted by Miss E. A. Cuno, soprano, and Messrs. M. I. and A. Epstein, pianists. The programme was as follows:

PART FIRST.—1. Quartette in G Major, *Haydn*; (a) Moderato; (b) Menuetto; (c) Adagio; (d) Presto, Jacobsohn Quartette. 2. "L'Albani Valse," *Arduini*, Miss Emilie A. Cuno. 3. "Adagio" (Violin Solo), *Viotti*, S. E. Jacobsohn. 4. "L'Etoile du Nord," *Kullak-Wehle*, Grand duo for two pianos, M. I. and A. Epstein.

PART SECOND.—5. (a) "Nachhall" (Reverie); (b) Sehnsucht" (Yearnings), *Rubinstein*, Miss Emilie A. Cuno. 6. Quartette, O Sharp Minor, *Beethoven*; (a) Adagio, ma non troppo e molto espressivo; (b) Allegro, molto vivace; (c) Allegro, moderato; (d) Andante, ma non troppo e molto cantabile; (e) Presto; (f) Adagio, quasi un poco andante; (g) Allegro, Jacobsohn Quartette.

The audience was large and choice, and the performance, so far as the quartette music was concerned, undoubtedly the best which St. Louis has heard for years. The playing of the first violin and cello was especially fine. Indeed, we regretted, after hearing him in the quartette that M. Brand was not down for a solo, where the quality of his playing could have been more fully and freely exhibited. In that respect we were favored by the playing of Prof. Jacobsohn of the Viotti *Adagio*. As a representative of the German school of violin playing, M. Jacobsohn is almost a rival of Wilhelmj. He was enthusiastically recalled, and played as an encore a Chopin nocturne arranged for violin. This was not played quite so well as his first selection, although he rendered it artistically.

The Messrs. Epstein played their two piano duo in excellent style. That was expected of them by all those who know what they can do when they try. The two grands were of Henry F. Miller's make, and were all that could be desired. Miss Cuno, the soprano, is a deserving and painstaking lady, but it was not kind to her, on the part of the management, to put her upon the same programme with the Jacobsohn quartette—we might add, it was not kind to the audience.

The series of the "Memorial Hall Concerts" has opened auspiciously, and it is to be hoped that the coming concerts will be as good and as liberally attended as the first.

THE St. Louis Musical Union, whose excellent series of orchestral concerts, were the worthiest feature in last season's music in St. Louis, are to be resumed with an increased orchestra. The first concert of the season will take place on Thursday, November 24th, at the Armory Hall.

"I HATE to see a woman with rings in her ears," exclaimed the good deacon; "they ain't natural. If it was intended for woman to wear them she would have been born with holes in her ears. The first woman didn't wear ear rings, I'll be bound!" "No," remarked a quiet little man in the corner, "nor nothing else." The discussion was brought to an abrupt close, and the house adjourned without delay.

## HOW ROSSINI COMPOSED "IL BARBIERE."

THE subject of "Il Barbiere" was determined upon under peculiar circumstances. For some time the director of the Argentino had endeavored to satisfy the Roman censor with a libretto, but all in vain. The officials detected "allusions," and condemned piece after piece. At length, as a kind of grim joke, Cesarini proposed the book of an opera which Paisiello had already set to music. This was accepted—perhaps to the astonishment of the director, and certainly to the extreme embarrassment of Rossini, who felt by no means disposed to commit an impertinence where the venerable Neapolitan master was concerned. But the terms of the engagement bound him, and in this strait—if Stendhal may be credited—he wrote to Paisiello, explaining the whole matter, receiving, in reply, a polite letter which approved the discretion of the papal police and seemed to favor the entire arrangement.

But if Rossini did not actually address Paisiello on the subject he took care to set himself right with the world by inditing an exculpatory address, studiously modest in tone, and calculated, one would suppose, to disarm hostility. Here is a translation of it:

"The comedy of Beaumarchais, entitled 'Le Barbier de Seville,' is presented at Rome in the form of a comic drama, under the name of 'Almaviva o' sia l' inutile Precauzione,' in order fully to convince the public of the sentiments of respect and veneration which animate the author of the music to the present drama in regard to the celebrated Paisiello, who has already treated this subject under its original title.

"Called himself to undertake this difficult task, the Maestro Gioacchino Rossini, in order to avoid the reproach of daring rivalry with the immortal author who has preceded him, has expressly required that the 'Barbier de Seville' should be entirely reversed, and that new situations should be added for the musical pieces, adapted to modern theatrical tastes, entirely changed since the time when the renowned Paisiello wrote his music.

"Certain other differences between the contexture of the present drama and that of the French comedy already named were caused by the necessity of introducing choruses, either to conform to modern usages or because they were indispensable to musical effect in so large a theatre. The courteous public are forewarned of this in order that they might excuse the author of the present drama, who, but for such imperious circumstances, would never have dared to introduce the least change into the French work consecrated by applause in all the theatres of Europe."

How completely this very proper address relieves Rossini from suspicion of arrogance in setting to music a theme already treated by a distinguished and venerable contemporary no reader can avoid seeing. Something like the hand of fate appears in the whole matter. Firstly, the censor refused subject after subject till time ran short. Secondly, he accepted "Le Barbier" after it had been proposed more in jest than earnest. Thirdly, Rossini, by the terms of his engagement, was bound to work upon any book offered him, whether old or new. Out of such curious conditions sprang the immortal masterpiece of its author and its age.

Cesarini lost no time in setting our master to work. Indeed, there was no time to lose, and nobody felt this more keenly than Rossini himself. It is said that when Sterbini, the author of "Torvaldo," was introduced to him as his literary colleague in this instance also, he asked, "Are you the man to come to my house and work without break or repose till the opera is completely finished?" The answer was "Yes," and forthwith the pair took their coats off to the task. Thirteen days later the task was over and done. The thing seems incredible, but no historical fact rests on better foundation; and for wonderfulness it ranks with, if it do not stand before, the composition of the "Messiah" and of the overtures to "Don Giovanni" and "Ruy Blas." Making every allowance for the spontaneity of Rossini's genius, we can not look upon that thirteen days' toil without amazement, the greater because here was no *piece d'occasion* written to serve a purpose and be forgotten, but a work which will endure as long as a taste for good music exists. Rossini was no doubt fortunate in his librettist, who had more than an average of Italian fluency in verse-making, and was, withal, of a most accommodating disposition, doing whatever the composer wished, and when Rossini ran ahead of him, as was sometimes the case, even adapting words to the music already written. Hereupon Mr. Sutherland Edwards pertinently observes in a recent biographical sketch: "The admirable unity of the 'Barber,' in which a person without information on the subject could scarcely say whether the words were written for the music or the music for the words, may doubt-

less in a great measure be accounted for by the fact that poet and musician were always together during the composition of the opera, ready mutually to suggest and to profit by suggestions." In this connection the fact should not be overlooked that Rossini resisted all temptation to avoid the labor imposed by his own tastes. He might—without offending the Roman public, who were used to it—have treated the dialogue in ordinary recitative, but though oppressed with the magnitude of his task, he preferred to accompany it with the delicious orchestral passages that play around the words so gracefully and with such continuous charm. We should remember this when the master is accused of artistic frivolity and of making music a mere minister to his vanity or his pleasures. During the whole of the thirteen days Rossini never left the house, having taken a characteristic precaution against inducements to do so by letting his beard grow. "If I had been shaved," he once said, "I should have gone out; and if I had gone out, I should have returned too late." Thus did he buckle sternly to his wonderful task. Meanwhile his enemies were no less strenuously preparing a warm reception for the new opera.

Several independent accounts of the first performance give a clear idea of what they resulted in. The overture proper, not the one now associated with the work, was scarcely listened to, a murmur of excitement filling the house. Presently the storm broke. Garcia played *Almaviva*, and in the serenade scene introduced a Spanish air, arranged by himself. As, however, his guitar was out of tune, and a string broke in screwing up, the audience began to laugh and hiss; subsequently proceeding to imitate the song with all manner of absurd exaggeration. "Largo al factotum" passed unheard amid the din, while afterwards a series of accidents intensified the ridicule and hilarity of the house. Vitarelli (*Don Basilio*) stumbled and fell on making his entry, and began singing with a handkerchief to his nose. Then, in the finale of Act I., a cat came upon the stage, and had to be chased off, amid convulsions of laughter. It is not wonderful that Rossini, who, as usual, presided in the orchestra, felt greatly annoyed; but he did not exhibit his usual prudenece in turning round, when the curtain fell, shrugging his shoulders at the people, and showing his contempt for their verdict by applauding. The result of this injudicious act was that not a note was afterwards heard for uproar. But the master refused to lose his temper again. When all was over he returned home and went to bed, where he was found fast asleep by certain of the artists who called to condole with him. In the morning he got up, wrote "Ecco ridente in cielo," to replace the Spanish air, and went back to bed again, determined that the second performance should take care of itself. By that time the Romans thought it might be as well to hear the music. They listened accordingly; with what result let M. Azevedo tell: "While they sang 'Il Barbiere' without him, the master remained quietly in his apartment, chatting with some guests about the terrible vicissitudes which composers have to undergo. All at once a noise was heard in the distance; it drew nearer, and the name of Rossini could be distinguished above the tumult. Doubt was no longer possible; the exasperated public had come to give the author of the work so abundantly hissed a bad quarter of an hour. Rossini himself believed that they would set fire to the house. But friendly voices soon reassured him. The people had heard the first act, and, being ravished, sought the composer, whom they conducted to the theatre in triumph, by the light of torches, and there applauded and acclaimed as much as on the previous evening they had hissed and condemned. For Rossini the Tarpeian Rock was not near the Capitol, but the Capitol near the Tarpeian Rock. He began by suffering, to finish by triumph. But one less strong might have been broken in the process."

Thus did genius assert itself, and an immortal work, which sprang without effort from a brain surcharged with all that constitutes musical inspiration, set out on a jubilant course. It is needless to dwell upon the beauties of "Il Barbiere." Enough that the opera will go down to remotest posterity as the most superb example of Italian lyric comedy, alike by reason of its melodic grace and invention, its gaiety, and its unlagging humor.—*Joseph Bennett (in Musical Times).*

A WICKED man killed himself in the lowest level of a Nevada mine, and the account says: Thus his alleged soul saved over half a mile of transportation.

Messrs. J. R. Bennett & Co., Muskegon, Mich., thus speak: St. Jacobs Oil is the best liniment around here. We sell more of it than of any other proprietary medicine we have in our store. Our customers are continually praising its effective qualities; and we think that it is the best remedy for rheumatism, neuralgia, etc., we have ever had in stock.—*Muscatine (Iowa) Daily Journal.*

## THE MUSIC OF NATURE.

ANY of the rules which apply to the voice in singing, apply also to the voice in speaking. Both are regulated by the same laws, although the speech voice cannot be considered so true a musical sound, as its pitch varies through its duration. It goes to prove, however, that all are endowed by nature with the power of music, which may be greatly improved and enlarged by careful practice. We laugh and speak, and cry and ask in music. A laugh is produced by repeating in quick succession, two sounds which differ from each other by a single tone—a cry arising from pain or grief is the utterance of two sounds, differing from each other half a tone—a yawn runs down a whole octave before it ceases—a cough may be expressed by musical intervals—a question cannot be asked without a change of tone, which musicians call a fifth, a fourth, a sixth, or an eighth. In short, every sound of the human lip is loaded with music. This is the music of nature, and there is not a man who speaks five minutes, without gliding through the whole gamut; only in speaking, the tones not being protracted, glide imperceptibly into each other. It is this protraction of sound which constitutes the singing voice, distinct from that of speech; but the laws of articulation remain the same, and the sound, though protracted, receives the same impulses as in speaking. The notes by which the pitch of the voice is varied in speaking are termed slides, accents and reflections; they may be imitated by sliding a finger along the finger-board of a violin, while the bow is being applied to the strings. These notes may have an ascending or descending course in pitch; sometimes they have both on a syllable. The varying pitch of a speech-note may be illustrated, if the reader, with an intense feeling of inquiry, utter aloud such an exclamation as Hamlet's interrogatory, "pale or red?" The note on the word "pale" will consist of an upward movement of the voice; while the note on "red" will be a downward movement, and in both words the voice will traverse so wide an interval as to be even conspicuous to the most ordinary ear; while the cultivated perception of a musician will detect the voice moving through a less interval of pitch, while he is uttering the word "or" of the same sentence; and being able to record in musical notation, the sounds which he hears, will perceive the musical interval traversed in these vocal movements, and the place also of these notes on the musical staff. F. A. H.

## UNPUBLISHED PAGE FROM THE LIFE OF WASHINGTON.

IT is the merry summer time. To him the mother of the father of his country:—

"George, dear, where have you been since school was dismissed?"

"Hain't been nowhere, ma."

"Did you come straight home from school, George?"

"Yes, ma'am."

"But school is dismissed at three o'clock, and it is now half past six. How does that come?"

"Got kep' in."

"What for?"

"Missed m' joggrafy less'n."

"But your teacher was here only an hour ago, and said you hadn't been at school all day."

"Got kep' in yestiddy, then."

"George, why were you not at school to-day?"

"Forgot. Thought all the time it was Saturday."

"Don't stand on one side of your foot in that manner. Come here to me. George, you have been swimming."

"No'me."

"Yes you have, George. Haven't you?"

"N-o-a-p."

"Tell your mother, George."

"N-u-c-k."

"Then what makes your hair so wet, my son?"

"Sweat. I run so fast comin' from school."

"But your shirt is wrong side out."

"Put it on that way when I got up this morning for luck. Always win when you play for keeps if your shirt's on wrong side out."

"And you haven't the right sleeve of your shirt on at all, George, and there is a hard knot tied in it. How did that come there?"

"Bill Fairfax tied it when I wasn't lookin'."

"But what were you doing with your shirt off?"

"Didn't have it off. He jes' took'n tied that knot in there when it was on me."

"George!"

"That's honest truth, he did."

About that time the noble Bushrod came along with a skate strap, and we draw a veil over the dreadful scene, merely remarking that boys do not seem to change so much as men.—*Burlington Hawkeye.*





## OUR MUSIC.

"THE ZEPHYR AND THE BROOK" (Tone Poem), *Jacob Kunkel*. As stated elsewhere, this is the last published composition of the lamented Jacob Kunkel. It is a good specimen of his masterly workmanship in *salon* compositions. The title of the piece sufficiently indicates its general character, and we will leave to the imagination of each player the care of filling in the details.

"CHILD'S PRATTLE" (Rondo), *Carl Sidus*. This piece, considering its grade of difficulty, is a little gem. Its melodious character will commend it to young performers, and its musicianly construction will make it a favorite with good teachers who are ever on the alert for such compositions for their younger pupils. It will fall upon the ear with the same charm as the prattle of the first born falls upon the ear of the fond mother. This is from Sidus' celebrated set of "Honeysuckles."

"GOD IS A SPIRIT," *Bennett*. This is Bennett's celebrated quartette arranged as a solo. The composition in its original form is known wherever good church music is sung, and, therefore, needs no introduction at our hands. This arrangement will need only to be heard to be appreciated, and the song will now be heard ten times where it was heard once before, since, at the least calculation, ten solo singers can be found for every quartette choir competent to sing this piece in proper style.

"ON THE WINGS OF SONG" (Grand Waltz), *Schuetz*. Neither Strauss nor Waldteufel have ever written a better waltz than the one here published. Properly executed, it will be found very beautiful by all lovers of brilliant music, for it has dash, style, passion, in a word, all that goes to make a first class waltz.

"TIS I ALONE CAN TELL" (Ballad), *Riegg*. This is a graceful specimen of the modern German *Lied*. We heard Mr. George Sweet, for whom it was written, sing it (in German); we were taken with it and determined to give it to the readers of the REVIEW. The accompaniment has been slightly modified, and a translation of the words into English made by us for the benefit of our patrons. The song appears here for the first time with English text, and in its present form deserves to become widely known and to be frequently sung.

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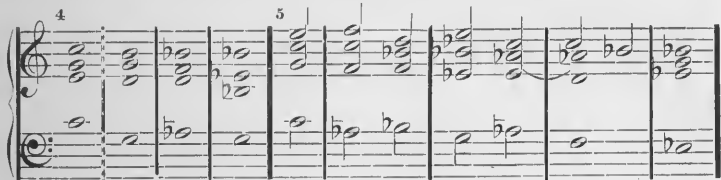
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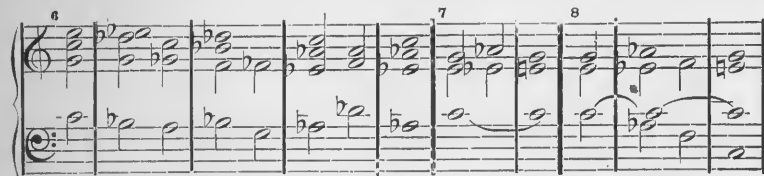
Cross-relation at No. 3 not perceptible, the progression being, in a measure, chromatic.



C TO A2.



Ex. 475.

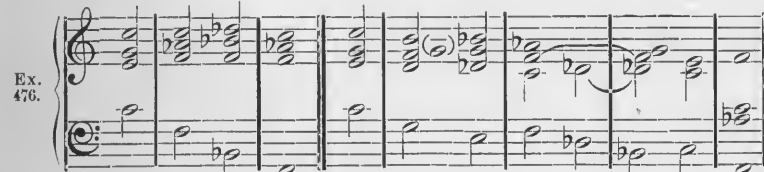


## HARMONY.

217

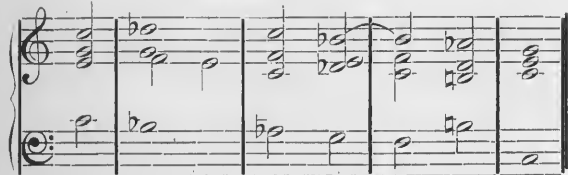
## C TO F MINOR.

§ 271. The chord of C naturally suggests itself as the Dominant of the key of F, either major or minor.



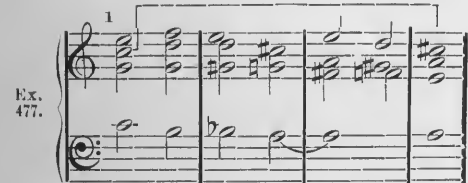
Ex. 476.

## C TO F MINOR AND RETURN.



## FROM C TO A MAJOR.

§ 272. In this modulation the transition should, as a general thing, not be too sudden, the *c* and *c#* elating through the memory of the first, unless it be managed as shown in the following example:



Ex. 477.

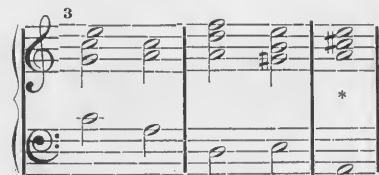
In this example the dissonant chords serve to efface the *c* from the memory by the time *c#* appears, as forming part of the settled new key.



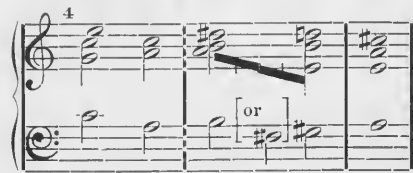
At No. 2 the device is adopted (with object of forgetting the original key) to go beyond the key aimed at. For this purpose E major is touched (\*),

and then the chord of the Dominant 7th upon *c#* (*†*), momentarily introducing F# minor, when finally A major is reached without having uncomfortably startled the ear.

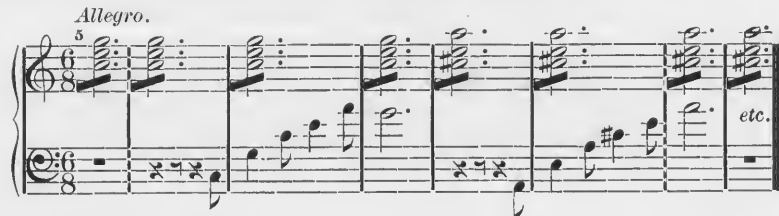
(Ex. 477 continued.)



No. 3 offers in a measure a deceptive cadence (\*), nothing having preceded to lead to the expectation of A major.



No. 4 offers the unusual progression of subleader descending a 4th; it will readily be perceived that the Bass (having resolution tone *g#*) justifies this.



In this case there may be said to be modulation *without transition*, often a means of beautiful effect.

## FROM C TO E MAJOR.

§ 273. This modulation offers no difficulty, and is bright and strong.

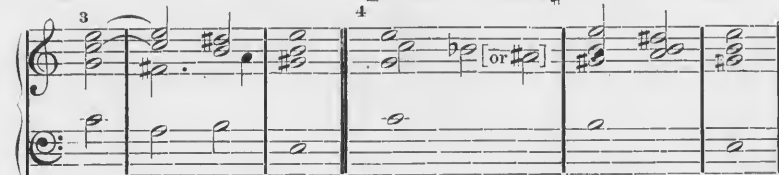


Ex. 478.

## HARMONY.

219

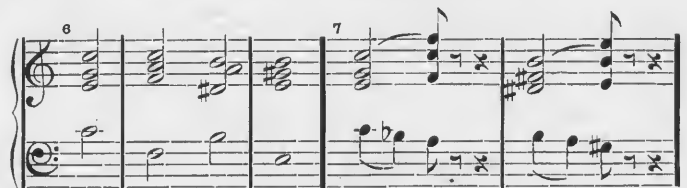
*b7* easier for voices, *a#* more correct notation.



3 Voices.



§ 274. The following modulation (No. 6) is not unusual, nor entirely unvocal, but it is best adapted to instrumental execution.

VOCAL FRAGMENT.  
VOICE. *sostenuto*.

§ 275. The consecutive octaves which occur at No. 8 between voice and accompaniment are not reprehensible. Too much strictness in this style



would fetter musical thought. Such progressions however must be avoided in the extremities, i. e. highest and lowest part, unless an intentional and long continued unison be desired, as for instance:

*Andante commoto.*

ALTO VOICE.

Ex. 479.

PIANO.

It will be observed that the similarity of movement between Treble and Bass is counteracted by a contrary motion in the accompaniment. The modulation is suggestive of the key of E in the 2d and 3d measures, but digresses to B major.

### Modulation to Unrelated Keys.

§ 276. Unrelated chords, nearest to each other in *position*, are the most dissimilar and farthest in *relationship*. To be related, chords must be at the distance from each other of a third, or two thirds (5ths), so as to have a tone in common, showing that the interval of the third rules Harmony. Chords unrelated to each other harmonically, have the compensation of being near to each other in position, and thus may form *melodical* relationship. To be near, means, in a certain sense, as explained elsewhere, to have *melodical* relationship. Hence modulation to chords unrelated harmonically, presents no difficulty.

### Chords or Keys unrelated harmonically.

§ 277. The most unfavorable of these, for transit from one to the other, is the combination No. 1 at the following example: C and D. major, on account of the cross-relation caused by the *Tonic* c and the 3d of the chord of the Dominant of D: c $\sharp$ .

HARMONY.

221

Ex. 480.

§ 278. No. 5 forms a combination of its own. The Triads upon c and f $\sharp$  have no notes in common, therefore are not *harmonically* related; they are not *near* each other, and have therefore no *melodical* relationship. The two chords have nevertheless a *semblance* of relationship in the 5th, which exerts a sensible influence. They may also by art be connected through *melodical* relationship (Ex. 485).

C to D.) (Diatonic.)

Plain chords.

Ex. 481.

To D and return.

At No. 4 the subleader is allowed to ascend, the identical resolution tone being supplied by the Tenor (\*).

§ 279. In passing from one key to another, it is important to make the modulation so thorough that the first key is completely forgotten, as the two would otherwise clash in the memory of the listener. From this it follows that modulation to *related* chords is more gradual, they having tones in common with corresponding similarity, and modulation to *unrelated* chords more sudden, because they are dissimilar, having no tones in common.

C to D $\sharp$  (Chromatic.)

Ex. 482.

Going first *beyond* the key of D $\sharp$ , to obliterate from the memory the key of C, and more thoroughly prepare acceptance of the key of D $\sharp$ .

HARMONY.

223

(Ex. 482 continued.)

C and D $\sharp$  and return.

THE  
**Zephyr and the Brook**

Tone Poem Characteristic.

Jacob Kunkel.

Allegretto M.M. ♩ - 160.

*p*

*Ped* \* *Ped* \* *Ped* \*

*Ped* \* *Ped* \* *Ped* \*

*Ped* \* *Ped* \* *Ped* \* *a tempo.* \* *Ped* \*

*Ped* \* *Ped* \* *Ped* \*

*Ped* \* *Ped* \* *Ped* \* *cres.* \* *Ped* \* *Ped* \* *cen.* \* *Ped* \* *do* \*

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5 4 3 2 3 2 3 4 5 4 3 2 5 4 3 2 4 1 3 2 3 4 3 2 3

*mf*

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

4 3 2 3 4 3 2 3 5 4 3 2 3 4 5 4 3 2 5 4 3 2

cres.

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

8 5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2 3 4

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

5 4 3 2 5 4 3 2 4 1 3 2 3 4 3 2 3 4 3 2 3

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

8 5 4 3 2 3 2 3 4 5 4 3 2 5 4 3 2 4 3 2 3 4 3 2 3

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*





First system of musical notation. The right hand (treble clef) features a melodic line with a forte (*f*) dynamic and a slur over the first two measures. The left hand (bass clef) provides harmonic support with a piano (*p*) dynamic. Pedal points are indicated by "Ped" and asterisks (\*).

Second system of musical notation. The right hand continues the melodic line with a forte (*f*) dynamic. The left hand features a piano (*p*) dynamic. Pedal points are indicated by "Ped" and asterisks (\*).

Third system of musical notation. The right hand is marked "Leggiero" and "mf" (mezzo-forte). The left hand features a piano (*p*) dynamic. Pedal points are indicated by "Ped" and asterisks (\*).

Fourth system of musical notation. The right hand features a melodic line with a forte (*f*) dynamic. The left hand provides harmonic support with a piano (*p*) dynamic. Pedal points are indicated by "Ped" and asterisks (\*).

Fifth system of musical notation. The right hand features a melodic line with a forte (*f*) dynamic. The left hand provides harmonic support with a piano (*p*) dynamic. The system concludes with a "rit." (ritardando) marking and a "a tempo." instruction. Pedal points are indicated by "Ped" and asterisks (\*).

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation is highly detailed, featuring complex fingerings (e.g., 1 2 3 4, 5 4 3 2, 1 2 3 4 5) and dynamic markings such as *f* (forte), *p* (piano), and *sf* (sforzando). Pedal markings, including "Ped" and asterisks (\*), are placed below the staves to indicate when to use the sustain pedal. The music includes various musical symbols like notes, rests, slurs, and ties, all set against a background of a key signature with two sharps (F# and C#).



3 1 2 4 2 1 2 4

cres... cen... do

Ped \* Ped \* Ped \*

8.....

*f* *ff* rit.....

cres... cen... do

accel... ler... ando

Tempo I.

8.....

ard. *p* *p*

Ped \* Ped \*

Ped \* Ped \* Ped \*

Ped \* Ped \* Ped \* Ped \*

rit.

First system of musical notation. The right hand features rapid sixteenth-note passages with fingerings (1-5) and accents. The left hand has a simple accompaniment. Dynamics include *pp*. Pedal markings are present below the staff.

Second system of musical notation. Similar to the first, with rapid right-hand passages and a simple left-hand accompaniment. Dynamics include *cres.*. Pedal markings are present below the staff.

Third system of musical notation. The right hand continues with rapid passages. The left hand has a simple accompaniment. Dynamics include *p*, *dim.*, and *in.*. Pedal markings are present below the staff.

Fourth system of musical notation. The right hand features rapid sixteenth-note passages. The left hand has a simple accompaniment. Dynamics include *pp*. Pedal markings are present below the staff.


Fifth system of musical notation. The right hand features rapid sixteenth-note passages. The left hand has a simple accompaniment. Dynamics include *ppp* and *pppp*. Pedal markings are present below the staff.



# Child's Prattle.

R O N D O .

**Carl Sidus Op. 78.**

**Allegretto.**  - 120.  
(Lively.)

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment is a steady eighth-note pattern. The score ends with a double bar line and a repeat sign.

**Giocoso.** ( **With mirth.** )

[illegible]

This musical score is for the waltz 'The Merry Widow' by Franz Lehár. It is written for piano and violin. The piano part is in the left hand, and the violin part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. The piano part features a series of chords and single notes, while the violin part has a more melodic line with many triplets and slurs. The score is divided into two systems, with the first system ending with a double bar line and the second system starting with a repeat sign. The tempo is marked 'Allegretto' and the mood is 'Merry'. The score is published by G. Schirmer, New York.

First system of musical notation, piano (*p*) with crescendo (*cres.*) marking. The music features a treble and bass staff with various fingerings indicated by numbers 1-5.

Second system of musical notation, mezzo-forte (*mf*). The music continues with similar fingerings and phrasing.

Trio.

Third system of musical notation, mezzo-forte (*mf*). The Trio section begins with a change in texture and dynamics.

Fourth system of musical notation, mezzo-forte (*mf*) to forte (*f*), ending with **FINE.** The music concludes with a final flourish.

Dolce. (Sweetly.)

Fifth system of musical notation, piano (*p*). The *Dolce* section begins with a change in mood and dynamics.

Sixth system of musical notation, concluding the *Dolce* section. The music features flowing lines and delicate phrasing.

Repeat Trio to Fine, then repeat from beginning to Trio.

# God is a Spirit

GOTT IST EIN GEIST

W. S. Bennett.

Adagio ♩ - 69.



Gott ist ein Geist, Gott ist ein Geist, und die an -  
God is a spir - it, God is a spir - it And they that

be - ten Ihn, und die an - beten Ihn die müs - sen Ihn im Geist, im  
wor - ship Him, and they that worship Him, and they that worship Him must

Geist und in der Wahr - heit an - be - ten Im Geist und  
wor - ship Him in spir - it and in truth, And they that



Wahr . heit an . be . ten, in Wahr . heit, in Wahr . heit, in  
 wor . ship Him must wor . ship, must wor . ship Him, must wor . ship Him in

*cres.*

Wahr . heit und Geist Denn der Va . ter will auch  
 spir . it and in truth For the' Fa . ther seeketh

*mf* *cres.*

hab'n, will auch hab'n die Ihn al . so an . be . ten.  
 such seek . eth such, seek . eth such to wor . ship Him.

Gott ist ein Geist; und die an . be . ten Ihn, und  
 God is a spir . it and they that wor . ship Him, and

die an - be - ten Ihn, an - be - ten Ihn Und die an -  
 they that wor-ship Him, that wor-ship Him, And they that

be - ten Ihn die müs - sen Ihn im Geist, im Geist und in der Wahr - heit an -  
 worship Him, and they that worship Him must wor-ship Him in spir-it and in

bet'n denn der Va - ter will auch hab'n, denn der Va - ter will auch hab'n die  
 truth, For the Fa - ther seeketh such, For the Fa - ther seeketh such to

Ihn im Geist, die Ihn im Geist Und Wahr - heit an - bet'n.  
 wor-ship Him, to wor-ship Him In spir - it and in truth.

# On the Wings of Song

(AUF FLÜGELN DES GESANGES.)

Moderato. ♩ = 104.

Grand Waltz

Ernst Schütz.

*Cantabile.*

The musical score is written for piano and consists of six systems. The first system is marked *Cantabile.* and *Moderato. ♩ = 104.*. The key signature has two flats (B-flat major). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *mf*, *f*, and *cresc.*. Pedal points are indicated by *Ped.* and asterisks. The piece concludes with a final chord marked with an asterisk.



First system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note triplets and sixteenth-note pairs, marked with a piano (*p*) dynamic. Bass staff provides harmonic support with chords and single notes, marked with a *Ped.* (pedal) instruction.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with eighth-note triplets and sixteenth-note pairs, marked with a piano (*p*) dynamic. Bass staff provides harmonic support with chords and single notes, marked with a *Ped.* (pedal) instruction.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line with eighth-note triplets and sixteenth-note pairs, marked with a piano (*p*) dynamic. Bass staff provides harmonic support with chords and single notes, marked with a *Ped.* (pedal) instruction.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note triplets and sixteenth-note pairs, marked with a piano (*p*) dynamic. Bass staff provides harmonic support with chords and single notes, marked with a *Ped.* (pedal) instruction. A *dim.* (diminuendo) marking is present above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note triplets and sixteenth-note pairs, marked with a piano (*p*) dynamic. Bass staff provides harmonic support with chords and single notes, marked with a *Ped.* (pedal) instruction. A *pp* (pianissimo) marking is present above the treble staff.

Tempo di Valse  $\text{♩} = 80$ .

cantabile

The musical score consists of five systems, each with a treble and bass staff. The key signature is one flat (B-flat). The time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first system includes fingerings (1, 2, 3, 4) and a *cantabile* marking. The second system features a star (\*) and a *Ped.* marking. The third system includes fingerings (5, 4, 3, 2), a *Ped.* marking, and a star (\*). The fourth system includes a *Ped.* marking and a star (\*). The fifth system includes a forte (*f*) dynamic, a *Ped.* marking, and a star (\*). The notation includes various musical symbols such as notes, rests, and slurs.

Giocoso.

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff contains a harmonic accompaniment of chords. A forte dynamic 'f' is marked at the beginning. Pedal points are indicated by 'Ped.' below the bass staff at measures 1, 3, 5, 7, and 9.

Second system of musical notation. The treble clef staff continues the melody with various note values and rests. The bass clef staff continues the harmonic accompaniment. Pedal points are indicated by 'Ped.' below the bass staff at measures 2, 4, 6, 8, and 10.

Third system of musical notation. The treble clef staff features a triplet of eighth notes. The bass clef staff continues the harmonic accompaniment. A forte dynamic 'f' is marked at the beginning of the system. Pedal points are indicated by 'Ped.' below the bass staff at measures 3, 5, and 7.

Fourth system of musical notation. The treble clef staff includes a rapid sixteenth-note passage. The bass clef staff continues the harmonic accompaniment. A forte dynamic 'f' is marked. Pedal points are indicated by 'Ped.' below the bass staff at measures 1, 3, and 5.

Fifth system of musical notation. This system includes vocal lines with lyrics: 'cres' above the first measure, 'cen' above the fourth measure, and 'do' above the seventh measure. The treble clef staff contains a vocal melody with various note values and rests. The bass clef staff contains a harmonic accompaniment. Fingerings are indicated by numbers 1, 2, 3, 4 below the notes. Pedal points are indicated by 'Ped.' below the bass staff at measures 1, 3, and 5.



8

First system of musical notation, measures 1-8. The treble staff contains a series of chords, mostly triads and dyads, with a crescendo hairpin at the beginning. The bass staff contains a rhythmic accompaniment of eighth notes. Pedal points are marked with 'x' in the bass staff. Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). A dashed line with the number 8 above it spans measures 1-8. Fingering numbers 1, 2, 3, and 4 are present in the bass staff.

*ff* *mf* *p*

Ped.

Second system of musical notation, measures 9-16. The treble staff continues with chords and some melodic lines. The bass staff continues with the rhythmic accompaniment. Pedal points are marked with 'x'. Fingering numbers 1, 2, 3, and 4 are present.

Third system of musical notation, measures 17-24. The treble staff features more complex chordal textures. The bass staff continues with the rhythmic accompaniment. Pedal points are marked with 'x'. Fingering numbers 1, 2, 3, and 4 are present. Pedal markings include *Ped.* and *\* Ped.*.

*Ped.* *\* Ped.*

Fourth system of musical notation, measures 25-32. The treble staff continues with chords and melodic lines. The bass staff continues with the rhythmic accompaniment. Pedal points are marked with 'x'. Fingering numbers 1, 2, 3, and 4 are present.

Fifth system of musical notation, measures 33-40. The treble staff features more complex chordal textures. The bass staff continues with the rhythmic accompaniment. Pedal points are marked with 'x'. Fingering numbers 1, 2, 3, and 4 are present. Pedal markings include *Ped.* and *\* Ped.*.

*Ped.* *Ped.* *\* Ped.*

Leggiero.

*mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

Scherzando.

*f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

*mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

4 2 3 dolce.

First system of a piano score. The right hand features a melodic line with grace notes and fingerings (4, 2, 3). The left hand provides a harmonic accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the staff. A star symbol is located between the first and second measures.

*f* *p* Ped. \* Ped. Ped. Ped.

Second system of the piano score. The right hand continues the melodic development with various fingerings. The left hand maintains the accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the staff. A *cres.* marking is visible in the right hand.

*f* *p* Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *cres.*

1. 2. *Giacoso.*

Third system of the piano score, featuring a first and second ending. The right hand has a melodic line with fingerings. The left hand has a harmonic accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the staff. A star symbol is located between the first and second measures.

*f* *p* Ped. Ped. \* Ped. Ped. Ped. Ped.

Fourth system of the piano score. The right hand features a melodic line with fingerings. The left hand has a harmonic accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the staff.

*f* *p* Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Fifth system of the piano score. The right hand features a melodic line with fingerings. The left hand has a harmonic accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the staff.

*f* *p* Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. 2.

Sixth system of the piano score, featuring a first and second ending. The right hand has a melodic line with fingerings. The left hand has a harmonic accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the staff. A *cres.* marking is visible in the right hand.

*f* *p* Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *cres.*



First system of musical notation. Treble and bass staves. Treble staff begins with a *p* dynamic. Pedal markings (Ped.) are present under the bass staff. Fingerings (4, 5, 4, 5, 4, 5, 2) are indicated above the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff begins with a *f* dynamic. Pedal markings (Ped.) are present under the bass staff. A star (\*) is located between the staves.

Third system of musical notation. Treble and bass staves. Treble staff begins with a *cres.* marking. Pedal markings (Ped.) are present under the bass staff. A star (\*) is located between the staves.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a *do* marking. Treble staff begins with a *ff* dynamic. Pedal markings (Ped.) are present under the bass staff. A star (\*) is located between the staves.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a *mf* dynamic. Pedal markings (Ped.) are present under the bass staff. A star (\*) is located between the staves.

Sixth system of musical notation. Treble and bass staves. Treble staff begins with a *p* dynamic. Pedal markings (Ped.) are present under the bass staff. A star (\*) is located between the staves.

First system of musical notation. Treble and bass staves. Treble staff has a long melodic line with fingerings 5, 3, 1, 3, 2, 1, 2. Bass staff has chords and single notes. A 'Ped.' marking is at the end of the system.

Second system of musical notation. Treble staff has a long melodic line with fingerings 2, 3, 5, 2, 4, 3, 1, 2, 5, 2, 4, 3. Bass staff has chords and single notes. 'Ped.' markings are at the end of the first, second, fourth, fifth, sixth, and seventh measures.

Third system of musical notation. Treble staff has a long melodic line. Bass staff has chords. 'mf' is marked in the first measure. 'animato' is written above the treble staff in the fifth measure. 'f' is marked in the fifth measure. 'Ped.' markings are at the end of the first, second, third, fourth, fifth, and sixth measures.

Fourth system of musical notation. Treble staff has a long melodic line. Bass staff has chords. 'accel.' is written above the treble staff in the fifth measure. 'f cres...' is written above the bass staff in the fifth measure. 'cen.' is written above the bass staff in the seventh measure. 'Ped.' markings are at the end of the first, second, third, fourth, fifth, sixth, and seventh measures.

Fifth system of musical notation. Treble staff has a long melodic line with fingerings 2, 3, 2, 4. Bass staff has chords. 'do' is written above the bass staff in the third measure. 'f' is marked in the third measure. 'ff' is marked in the fourth measure. 'Ped.' markings are at the end of the first, second, third, and fourth measures. A 'Ped.' marking is at the end of the system, followed by an asterisk.

# 'Tis I alone can tell.

"DASS WEISS NUR ICH ALLEIN"

IO SOLO POSSO DIR

Written for Geo. Sweet Esq.

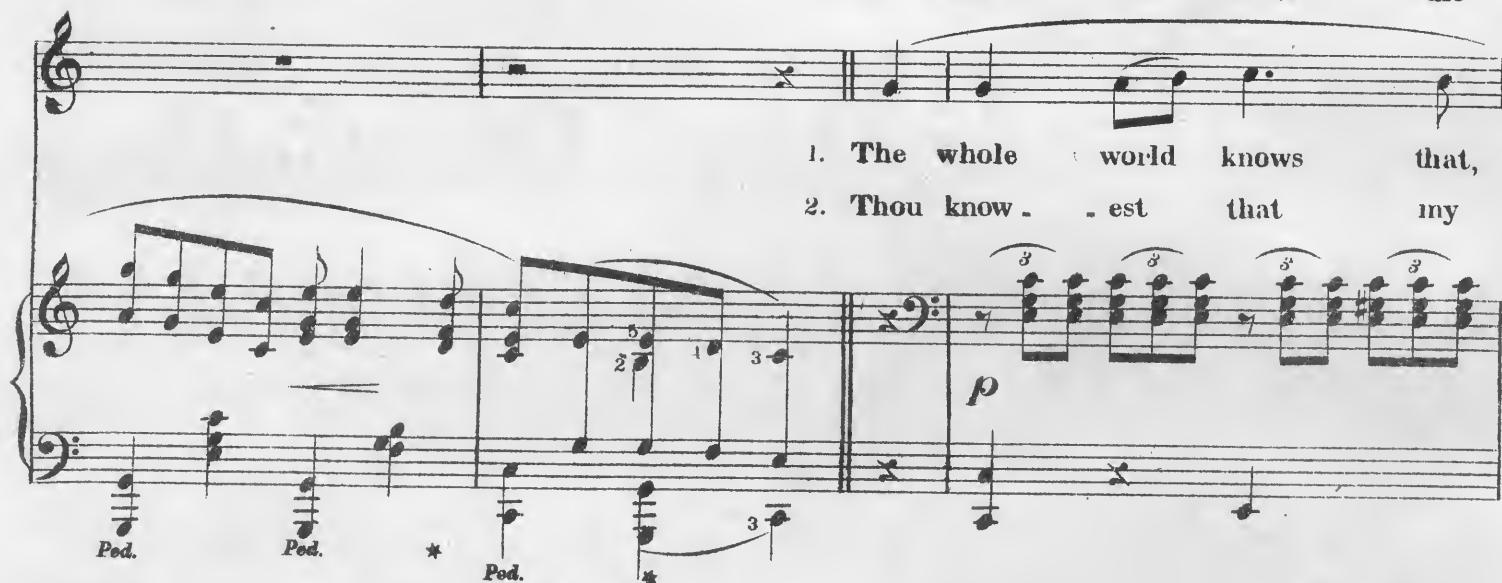
Con espressione. 

Carl Riegg.



1. Il mon - do in - te - ro

1. Es weiss und ahnt's die



1. The whole world knows that,

2. Thou know - est that my

già lo sa chio ho un' i - ma - gin nel mio cor, cui  
gan - ze Welt Dass ich ein Bild im Her - zen hab' Von



in my heart, There is an im - age, graven deep, From  
joy and rest Up - on thy glances ev - er turn, That

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can - ta o - gnor la mia can - zon, che fi - na a mor - te vo' can -  
dem mein Lied den Klang er - hält Von dem ich sin - ge bis zum

string.

which my song draws all its art And will, till fast in death I  
ev' - ry breath that heaves my breast But fans the flame with which I

simili.

tar; ma che sol va - noè il mi - o a - mor che  
Grab; Doch dass mein Glück nur eit - ler Traum Das

sleep; But that my bliss is all a - dream, That  
burn; But how my soul both night and day, On

l'oc - chio tuo gen - til ap - pe - na uno sguar - do mi vuol dar, io  
lie - be Au - ge dein Mir ein - mal freund - lich lä - chelt kaum Das

*p*

th'eyes I love so well So sel - dom on me kind - ly beam, 'Tis  
thoughts of thee doth dwell And mourns or sings, is sad or gay, 'Tis

*p*

so - lo pos - so dir,      io so - lo pos - so  
weiss nur ich al - lein      dass weiss nur

I a - lone can tell,      'Tis I a - lone can tell.

*p*      *mf*      *f*

Ped. \*

dir: .....  
ich al - lein,      io so - l. - lo pos - so dir.  
dass weiss nur ich al - lein.

lone can tell,      'Tis I a - lone can tell.

*f*      *p*

Ped. \*

2.  
so - lo pos - so pos - so dir  
weiss nur ich al - lein al - lein

I a - lone can tell can tell

*f*

Ped. \*

2.  
Du weisst es selbst dass meine Lust  
An einem deiner Blicke hängt  
Wie jeder Hauch in meiner Brust  
Mich hin zu dir zu dir mich drängt  
Doch wie mein Herz in stiller Nacht  
Gedenket immer dein  
Und weint und jubelt seufzt und lacht  
Dass weiss nur ich allein

2.  
Tu pur lo sai ch' il mio piacer,  
dal l'occhio tuo di pende ognor,  
che ogni sospir del mio cor  
mi spinge a te mio dolce amor  
ma che il mio cor di notte pur  
non pensa più che a te,  
sospira piange e ride sol,  
io solo posso dir

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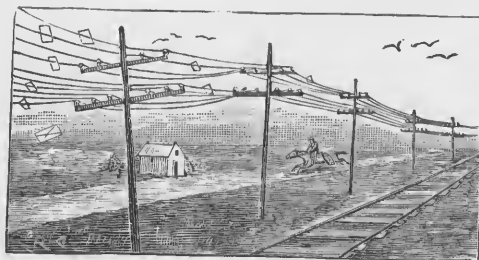
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## CORRESPONDENCE.

PARIS.

With the permission of Mr. Charles Kunkel, we publish the following liberal extracts from a letter addressed to the publishers by the father of little Felix Schelling, the child pianist, who attracted so much attention in this country a year or two ago. Our readers will rejoice with us that the boy is to be put to serious work, which alone can properly develop natural abilities, however great:

PARIS, October 17, 1882.

FRIEND KUNKEL:—You may be surprised to receive a letter from me from a foreign land, but here I have been for nearly a month since my return from Switzerland, where I spent a month in visiting my home and relations. I am here with my little boy, who is a pupil of the Conservatoire. Although he is not yet of the lawful age to enter, his extraordinary talent procured him the right. The Director, Ambroise Thomas, is very kind to the little boy, and recognized his talents at once. This is the more pleasing to me, because some of our American would-be musicians tried to pooh pooh him. While in Switzerland, he played before the Prince of Hohenzollern and his family and a number of royal guests; also, in a concert for the poor, with great satisfaction to the audiences. I would not make you vain, but I must tell you that your pieces, "The Zephyr and the Brook," and "Philomel Polka," (the last one four-hand), pleased everybody, and the "Fürst" asked me twice for the name of the composer, and they wanted more of that "lively American style." A gentleman told me yesterday that he heard "Philomel Polka" played by an orchestra.

For next vacation, I have already made an engagement to have him play at some concerts, so I would ask you to send me a few good pieces, brilliant, with but few octaves in them (he plays them, but I do like to stretch his hands too much); also, two duets, with the second part easy—something American and popular. You see, that even those accustomed to hear classic music get tired of it, and want something lighter. My boy plays "Mozart's Sonatas," (all of them mostly by memory) and several pieces by Hummel, Heller, Kalkbrenner, Mendelssohn. He improvises already, and his playing is taking on proper forms.

Prof. Mathias liked your "Zephyr" too. I will not say more, time will prove whether I am wrong; I know you are down on prodigies, but I tell you, my boy is the most natural and playful of all children.

I hope to hear from you soon; I mean, of course, both of you, Charles and Jacob Kunkel, inseparable.\* Best regards to your family.

Yours truly,

FELIX SCHELLING, Paris.

\* [But, alas, separated the day before this letter was written.—EDITOR.]

BOSTON.

BOSTON, Oct. 16, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW:—At last, instead of giving musical promissory notes, I can describe real notes, which have been harmoniously sent forth by various musical associations—some were not so very harmonious either. For example, I attended one concert, by invitation, which was as badly broken up as the Tweed ring. A young composer, Barry by name, had given birth to a string quartet, and with great lack of parental care, determined to commit his offspring to the tender mercies of four performers to play "at sight." Having had the manuscript copied in as illegible a manner as possible, and having added a few difficult inverted canons (they sounded like the upsetting of a whole armory), to make things comfortable, he invited his friends to come and witness the slaughter. Then came forth the quartet in homeopathic doses. The players stopped on their journey more often than a local accommodation train on a bankrupt railway would have done. The first movement was given in thirty-five sections. People became bewildered and wondered whether there were any new fashions in quartets, and whether this was one of them. Blood-thirsty cries for the composer began to arise. But I will draw a veil upon the harrowing scene, and promise, when the quartet is given a fair performance, to send you a fair criticism.

A far different chamber concert was that given by Mr. A. D. Turner, at the Meloson, Oct. 12th, under the auspices of the New England Conservatory of Music. Here is the programme: 1. a. Fantastic and Fugue on the name "Bach," —Liszt. b. Aria from Sonata op. 11—Schumann. c. Scherzo in C sharp minor; op. 39—Chopin. 2. Songs. a. Devotion—Schumann. b. A Bird is Softly Calling—Mendelssohn. c. Love's Message—Schubert. d. The Pleasure's of Home—Schumann. Miss L. E. Stoddard. 3. Quatuor op. 202, No. 1 (for piano, violin, viola and 'cello)—Raff. 4. Arietta, Der Frieschütz—Weber. 5. Eludes d'Execution Transcendante No. 8, "Wilde Jagd"—Liszt.

Mr. Turner never appeared to better advantage than in the Liszt selections. While upon the subject of the New England Conservatory I may be pardoned a little crowing. The enterprise which was looked upon by other cities as quixotic and Utopian is now a *fait accompli*. You would think so if after seeing long corridors of rooms all filled with teachers and students, and after hearing a lecture on theory in one room, a historical analysis in another, a pupil's recital in another, you passed by the vast dining hall and found that filled with a vast crowd of hungry ones, who, after satisfying their classical tastes, gave rein to the Epicurean. It is practically, a little world in itself, and a very busy one too.

One of the teachers here (Doctor Maas) has just completed an American Symphony, and dedicated it to the president. The list of American Symphonies is a very short one, you can count them on one hand and still have a few fingers remaining. Paine, Chadwick (also in the institution), and Maas, are about all who have earnestly and successfully tried their hand at it.

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Speaking of Symphonies leads me to remark that the great series of Symphony concerts given by the Boston Symphony Orchestra have begun. At their very first concert (Oct. 7th) they gave us a novelty—Rubinstein's new Russian Symphony. It is a weird work. Russian tunes have a large scope. The tunes of Moscow, of the Cossacks, of "Little Russia," of Poland, differ as much as the Folksongs of so many different nations. So Rubinstein had a large field to draw from. He used his material at its best. The themes are treated with startling effects of color, and with most intricate contrapuntal development.

The contrabassi are used in a most unmerciful way, and generally the chief themes are to be found in their register. Everything is kept in the depths, and everything is gloomy. All save the second movement, which is a dance, absolutely Oriental in its character, and which is accompanied with the usual Eastern rhythmic effects. It reminds us alternately of Bizet's *Suite Arlesienne*, and of St. Saëns' Algerian music. It is effective, and has given new flavor for the musician, but I doubt if the public will love the work much.

Professor Barmann was the soloist at the first concert. His piano playing is always of the best and greatest. He combines the light touch of Joseffy with the poetic instincts of Rubinstein. He is not, however, as fanatical admirers assert, as great as Rubinstein. Who is?

At the second concert the first Symphony of Beethoven was the chief work. This is not a stirring work when one compares it with the rest of the nine. It is like the sonates (op 2) which are dedicated to Haydn—great, but not Beethoven.

It was well played save in the minuet part, which was blurred and, at times, exaggerated.

The rest of the concert gave, in odd combination, Wagner and Auber, a vocal selection from *Rienzi* and from *Masanella*, and the overtures to both. The *Rienzi* overture was grandly played, but a little slower than is usual. The vocal selections were sung by Mr. Adams, who never did better than on this occasion, singing with the remains of a beautiful voice, his great artistic skill made his organ seem unimpaired. His enunciation of German and his dramatic force call for unlim- ited praise.

The programme also contained a *Rigodon et Chaconne* by Monsigny, which was playful and light, in the simplicity which was affected by the French composers of the last century.

While in this field it is to be hoped that some antiquarian conductor would dig out and play to us the works of the earlier French school.

Gretry, Couperin, Lully and Rameau offer many musical gems for the seeking. *Cherchez donc.* COMES.

#### MUSICAL INSTRUMENTS OF THE JAVANESE.

AN opportunity has occurred for adding somewhat to our knowledge of Javanese music. Some Dutch gentlemen have just brought to Europe a troupe of Javanese dramatic performers, with their musical instruments. They came from Batavia to London, and their first performances are being given in the annex of the Royal Aquarium. Hitherto all we have known either of the music of the Javanese or of their musical instruments, has been from Sir Stamford Raffles' "History of Java," published in 1828. In the midst of his political duties he found time to examine the antiquities, the literature and the classic language (the Kawi), and, to some extent, the traditional music of the Javanese. Humboldt far more exhaustively studied the language, and the results of his work occupy three large volumes of the Transactions of the Berlin Academy.

Dr. Caldwell, in his work on the Dravidian languages, has pointed out the probable relative place of Kawi among other languages. Only small portions of the old poems written in it have been rendered into modern language, though it continues to be the language of the drama. A few travelers have described some of the antiquities, but the information about the music of this people has remained most scanty, though the few details given by Sir Stamford Raffles shows there is a high interest attached to it.

Although the Javanese now survive only in the two small provinces of Djokarta and Sovrakarta (or Solo), and the hereditary princes are little more than nominal rulers under Dutch protection, the Imperial gamelans are sedulously retained as part of the court appendages, and musical entertainments continue to have a firm hold on the interest of the people.

It is not quite clear how the word gamelan is exactly used. Some recent travelers speak of a gamelan for a pleasure party which consisted only of three instruments, though a court gamelan is said to number over a hundred. Some apply it to the instruments only, and others again under the term seem to include the dramatic performers. Our word orchestra (as used to include band and chorus) would, perhaps, be the nearest equivalent for a full gamelan, as there are vocal parts assigned to female voices, which are given by performers who remain seated on the ground, to distinguish them from the actors. Sir Stamford Raffles speaks of gamelans for festive processions and for military music. There are also gamelans of bamboo instruments entirely, and apparently sometimes tom-toms and flutes only are used.

The instruments these Javanese have brought are only such as are used for dramatic performances, and it is these only which are here described. Although the announcements speak of the Javanese gamelan, it is clear there are two quite distinct sets of instruments which represent different musical systems. Interspersed as they stand among one another, and many of them similar in appearance, this was not readily apparent, but after comparing the notes of the instruments separately, it is certain that one system is pentatonic (like the old Scotch scale), and the other contains intervals which can not be referred, with exactness, to any in our system. Except the rhabab and soeling, all the instruments are percussive, and the uncertainty of determining some of the notes is no doubt partly due to want of that practical skill in striking them which is necessary for producing the clearest tones. Several of the instruments, however, are in duplicate, and no amount of variation in the manner of striking seems to get some of the corresponding duplicate notes exactly alike. Great allowance must evidently be made for these instruments being imperfectly tuned. The pentatonic system is unmistakable, and where a note is not exactly in tune, it is easy to know how far it is wrong. The other system is somewhat a puzzle. Assuming the notes to be true, there are in some cases five intervals to one of our intervals; in other cases the interval is the same, while some of our notes are altogether wanting. The native name for the gamelan of instruments with the pentatonic scale is *Gamelan selindro*. The other is called *Gamelan Pelog*. The only instruments common to the two are the trio-stringed rhabab, the drums and the gongs. There are other instruments similar in construction in both gamelans, the only difference being the difference in their scale. All the percus-

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sion instruments may be grouped under the types, harmonicon, bell, gong, drum, ketzer (?). They are all played with *topos*, which may be roughly described as drumsticks, though there is a great variety in their shape and wadding. The following are their names and description:

**HARMONICON TYPE (WOOD PLATES).**

*Kambang*.—The sounding plates are of wood (stated to be a species of *pyrus*), which rest on a carved and painted frame, about ten inches high. The plates are kept in their places by metal pegs driven into the frames. They are not fixed, but at one end there is a hole through which a peg can freely pass, and the other end lies between two pegs. Their position can be thus easily changed. The *topos* with which it is played are in shape like those used in a British cavalry band, with the rim covered with prepared woolly skin.

The *Kambang Salindro* has twenty notes, with a range of four octaves. The lowest is 24 in. long, and the highest about 12 in. long. The length of the frame is 4 ft. 3 in.

The *Kambang Pelog* has nineteen notes. The lowest is about 24 in. long, and the highest 12½ in. long. The length of the frame is 4 ft. 4½ in.

**HARMONICON TYPE (METAL PLATES).**

*Saron*.—The sounding-plates or bars are of metal, stated to be an alloy of copper and silver, and without any tin. Those of the lower notes are so thin in relation to their size, they can be best described as plates, but in the ascending scale they are gradually more bar-shaped, till for the highest the bar is arch-shaped, in transverse section, with a depth about equal to the width at the base. In the *sarons* of the *Gamelan Salindro*, the notes are in groups of six for each instrument, each being a complete octave interval, and the *sarons* in sequence range over three octaves, with the pentatonic intervals. The highest is called *Saron peking salindro*, the next *Saron allete salindro*, and the lowest the *Saron demong salindro*.

For the *Gamelan Pelog* there are similarly three *sarons*, but in groups of seven notes each. The intervals are, of course, different from the *salindro* *sarons*, the second and sixth being octaves. The adjectival names, *peking*, *allete* and *demong*, are similarly used for them.

The *sarons* are played with *topos*; those for the *demongs* are padded, those for the *alletes* and *peking*s are mallet-shaped and of hard wood.

*Slentem salindro*.—The *Slentem salindro* is an instrument which follows in sequence the octave next below the *Saron demong salindro*. The only essential difference is that each plate has a hollow boss.

**BELL TYPE.**

The word *Bells* is here used for the metal instruments, which have a shape like an inverted kettle with a hollow boss on the top. There does not seem to be any native generic name for them, and no European writer appears (so far as can be told from the researches at the British Museum) to have described them. Bells, in the ordinary acceptance of the word, are hung, and are struck not far above the rim; these are not hung, but rest upon two stretched cards, and are struck on the top of the boss. The difference in the way in which they are supported, so as to vibrate in response to a blow, does not seem to warrant the introduction of a new name. The presence of the hollow boss is distinctive, and may, perhaps, when its effect on overtones is more accurately studied, require the use of some convenient term, such perhaps as "boss-bell," but in this description they are called simply "Bells."

There is a great range in the relation of the various dimensions. The diameter of the bell at the mouth varies from seven inches to eighteen, the sides are from four and a half to eight inches. The boss is from three to five inches across, and from one inch and a half to three inches high.

All these bells stand separately. Bells of higher pitch are mounted in groups, each group having a strong wooden frame. Only those which stand singly have separate names. The groups are regarded as separate instruments. The *slentem pelog* consists of a group of seven bells, the *bonang pelog* of fourteen bells, and the *deneros* (also used in the *gamelan pelog* above) of fourteen bells. The two groups have "bosses" in the middle, but this is common to some Chinese gongs. There is nothing distinctive in the drums, tom-toms, flute or *rhabab*. It is the metal instruments that are most interesting. Many of the plates and bars are attractive by the beauty of their tone, but the bells are more than this.

There are many subjects for study in these unfamiliar instruments, which may, perhaps, furnish practical hints to bell-founders. A question by no means easy to answer is, what relation is aimed at between the "boss" and the rest of the bell. The mode of manufacture is stated to be, that the metal is first roughly cast in a mold, then hammered into shape, and then the note is brought to the desired pitch by filing. What is aimed at and what is actually done are evidently different, unless an approximation satisfies. The bosses are, in some cases, far from central, and the diameters of some of the bells, taken in different directions, varies as much as half an inch. It seems as if the intention were to make the boss give an octave of the entire bell, but in some cases the fifth or twelfth is predominant. A satisfactory study of them could be made only in some quieter place, and it would be well if this could be done before they leave London. As regards the combination of the instruments as a *gamelan*, it will be seen that practically there are but three instruments—the series of plates and bells giving the different octaves of one instrument, the *kambang* in itself forming the second, and the drums the third. The drums seem to be equivalent not only to drums as commonly used, but to sound-sustaining stringed instruments, as when they are played with a rapid succession of taps.

Writers on Oriental music have probably dwelt too much on the peculiarity of scales, for in the case of these Javanese instruments, notes in sequence seem never used.—*Journal of the Society of Arts*.

"I WOULD like to be excused, your Honor, said a Chicago man, who had been drawn on the jury. 'What for?' 'I owe a man \$5, and I want to hunt him up and pay it.' 'Do you mean to say that you would hunt up a man to pay a bill instead of waiting for him to hunt up you?' 'Yes, your Honor.' 'Do you belong in Chicago?' 'Yes, sir.' 'You are excused. I don't want any man on the jury that will lie like that.'—*Philadelphia News*.

DR. DOSEM, an Austin physician, was called on to attend old Uncle Moses, who drives a dray. "You have been gorging yourself with watermelon for dinner," said the physician, feeling the patient's pulse. "How de mischief did yer find dat out? Iy feelin' my pulse?" "No, but by seeing the watermelon rinds under the bed." Said the old man, raising himself up in bed: "You am de knowinist man in Austin. Heah, old 'oman, take dat ole harness from under de bed, or dis here medicinal gemman am gwine to treat me for eatin' a mule for desert to settle my stomach. I ain't touched a watermillion in foah weeks."

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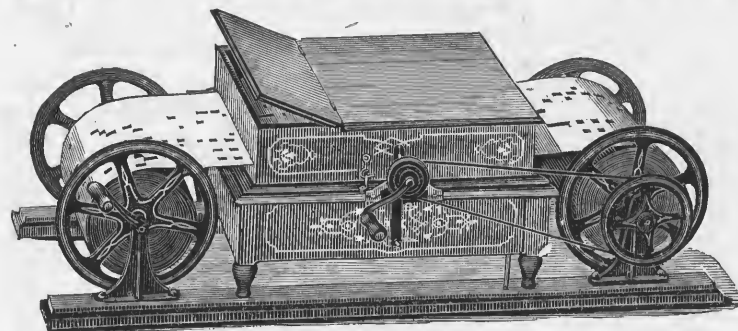
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Yours, truly, A. J. WILKINS.

To this we replied, asking him to test the two Metronomes by the watch, and report, prophesying that he would then have a Maelzel's Metronome for sale cheap. We have just received the following answer:

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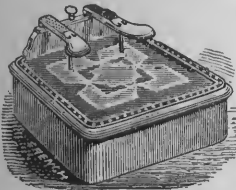
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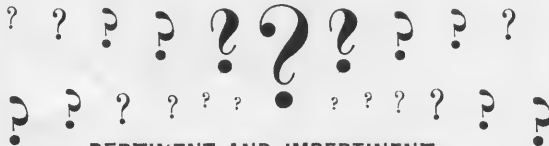
### ANSWERS TO CORRESPONDENTS.

M. H. C., *Crawford, N. J.*:—Pronounce "baith" and "auld" as written. The *ui* in "puir" and similar words has the sound of the French *u*, or the German *ü*. If you do not know what this sound is, place your lips in a position to whistle a high note, and, without relaxing them, attempt to pronounce *e* long. In this way you will approximate very closely to the sound, which does not exist in English.

"J. B.," *Pittsburg*:—We would suggest that you correspond with C. F. Zimmermann, Philadelphia, whose address you will find on the third page of our cover.

A. N. L., *Fort Wayne*:—No, Fanny Kellogg is not a sister of Clara Louise Kellogg—in fact, we understand they are not related, and that Clara Louise is not over friendly to the young lady who has had such bad taste as to have for a father a namesake of Clara Louise's "paternal ancestor," and dares to sing under her own name. We have never heard the new Kellogg and, hence, can say nothing of her capacities.

EMMA J., *Kansas City*:—We think the Christmas Album just issued by Kunkel Brothers, is just what you want. The compositions it contains are little gems, easy, melodious and thoroughly original. See advertisement elsewhere.



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### BOOK REVIEW.

THE CHORAL CHOIR; FOR CHOIRS, CONVENTIONS AND SOCIETIES, by W. O. Perkins, Mus. Doc. Boston: Oliver Ditson & Co. St. Louis: J. L. Peters.

We can heartily recommend this book of over three hundred pages to those for whom it is intended. Up to and including page 150 the work contains a fine selection of secular compositions of various grades of difficulty. The balance of the book consists of sacred music, a good deal of it new, although old favorites have not altogether been excluded. The introductory treatise on musical notation and its accompanying exercises, are what we could expect from a teacher of Mr. Perkins' experience.

ROYAL ANTHEM BOOK, by Mrs. Clara H. Scott. Cincinnati: F. W. Helmich.

The author, a Minneapolis lady, says: "The author of the 'Royal Anthem Book' presents this, her first book, to the American public, with the hope that it may assist in the introduction of a pure and appropriate style of music for the opening and closing of Divine worship, and which, without being too difficult a character, may meet the demands which a rapidly widening musical culture is constantly developing." We trust the lady will see her reasonable hopes realized.

"THE Queen has been graciously pleased to accept a copy of M. Gounod's new Quartette, 'The Redemption,' her Majesty having already allowed the work to be dedicated to her. This copy was magnificently bound, and printed on large hand-made paper directly from the engraved plates, forming an example of *édition de luxe* that has seldom, if ever, been seen of a musical work." So says the *Musical Times* of London. On this side of the Atlantic we should put the condescension on the side of the great master, and think that the good old woman to whom the presentation was made had been highly honored thereby. It is all a question of "longitude west from Greenwich."

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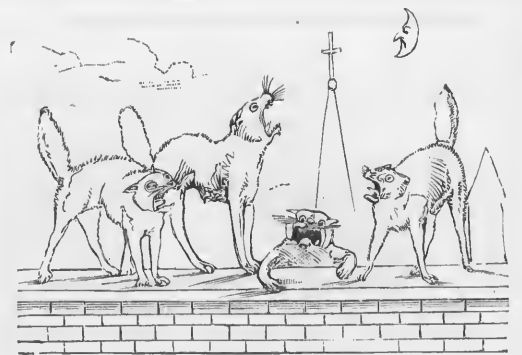
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WHOM the gods love die young. The gods do not love spring chickens.

A BOY says in his composition that "onions are the vegetables that makes you sick if you don't eat them yourself."

IT sounds a little paradoxical to say that the man whose life is insured must die to recover, but it is nevertheless true.

IF you are not fond of Wagnerian music, never tread on the tail of a cat, nor tell a woman she is not handsome.

"NONE of your gandy colors for me," said a woman to one of Barr's clerks the other day. "Give me plain red and yaller."

WHEN is a steamer like a bad singer? When she leaves the quay. Why is she also like a bad singer when she enters harbor? Because she loses her pitch.

MRS. RAMSBOTHAM dropped off asleep at church last Sunday evening. She says she supposes it was on account of the soothing effect of the full choral service.

IRISH witnesses (for the defence)—"It is meeself that understands the nature of an oath! Faix, and I ought to; haven't I been twice thried for perjury and convicted?"

ACCORDING to Darwin, "Those who are best fitted to live are the ones who do live." Judging from some that do live, those who do not live must be very sorry specimens, indeed.

THE Bridgeton, Maine, *News* calmly says: "The types last week made us say that 'the showers were not sufficient to meet the wants of the milkmen,' etc., instead of 'millmen.'"

WHEN a man kums to me for advice, I find out the kind of advice he wants, and I give it to him; this satisfies him that he and I are two az smart men az there is living.—*Josh Billings*.

WE notice one thing—it takes a very rich man to appreciate the blessings of poverty. Solomon was worth about \$75,000 when he said, "A good name is to be chosen rather than great riches."

A SPANISH musician in New York tried to hang himself with a cord made of fiddle strings rolled together, but was cut down in time to save his life. His "execution" in this instance was poor.

A FRENCH lady, on her arrival in this country, was careful to eat only such dishes as she was acquainted with; and, being pressed to partake of a dish new to her, she politely replied: "No, thank you, I eat only my acquaintances."

A YOUNG lady teacher at one of our mission Sunday schools recently narrated the crucifixion to her class of little boys, and when she thought she had fairly engaged their minds, was surprised with "Bet they wouldn't a done it if Buffalo Bill'd been there!"

"Brethren," said a plantation preacher, "I will now discourse to you out of de 'pisale of Clover!" "No, Pomp," cried one of his sable congregation, "you means de episile ob Timothy." "No matter," any kind ob grass will do, so dat it be good fodder."

HE bowed to her across the table, smirked, w shed his hands in invisible soap and water, and said: "Oxeuse me, I dink I haf med you at Saratogas dis smmmers—my name is Moses." "I can not recall your face," she airily answered, "but your name is quite familiar."

THE gentleman stepped on the coal dealers' platform scales and asked to be weighed. The dealer said, "Why certainly!" and called the man aside to take the weight. And the man thought it was coal he was weighing, and shouted back the weight six hundred pounds.—*Boston Post*.

"WELL," remarked a young M. D., just from college, "I suppose the next thing to do is to hunt a good location, and then wait for something to do, like 'Patience on a monument.'" "Yes," said a bystander, "and it won't be long after you begin before the monuments will be on the patients."

"I believe you're a fool, John," testily exclaimed Mrs. Miggs, as her husband unwittingly presented her with the hot end of a potato dish, which she promptly dropped and broke. "Yes," he added, resignedly, "that's what the clerk told me when I went to take out my marriage license."—*Punch*.

"WHY didn't you deliver that message as I gave it to you?" asked an Austin gentleman of his stupid servant. "I did de best I could, boss." "You did the best you could, did you?" imitating his voice and look. "So you did the best you could. If I had known that I was sending a donkey I would have gone myself."

"Do you like candy, ma?" asked a little Austin boy of his mother.

"No, my son, it makes me deadly sick."

"I am so glad to hear it. You are the kind of woman I can trust to hold my candy for me until I'm done playing."—*Texas Siftings*.

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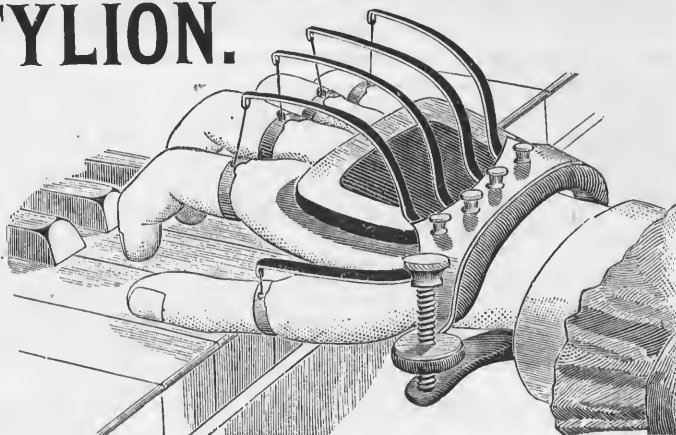
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KANSAS CITY, MO., 817 Main Street,  
ATLANTA, GA., 27 Whitehall Street,  
Or at DEFIANCE, OHIO.

THE Countess of X—was summoned as a witness in a French court. "Your age?" Said the Countess: "Well, I—really have such a miserable memory." "But, certainly, you must know when you were born?" "No, indeed, Judge, on my faith I don't; I was so little at the time." The judge did not insist any further.

A PROMINENT politician woke up his colored man a few nights ago and told him to search the house, as he was sure there was a burglar on the premises. The darkey hunted the house all over and reported as follows: "Colonel, I has hunted from top to bottom, and if dar is any 'spishous character, 'ceptin' you, in the house, I can't find him."

"UNCLE MOSE, I want to borrow a cup ob parched coffee from you for breakfas' till to-morrow?" "Go right to de box on de shef and hep yerself." "Uncle Mose, dar's no parched coffee in dis heah box." "Dar ain't no coffee in dat ar box becase dat ar am de returned coffee box. Ef ye had brang back all de coffee yer borrowed last year it would be plum full."

How do you like to be trotted?" asked a gentleman of the little girl whom he had taken on his knee, in order to commend himself to her widowed mother, on whom he had designs. "Do you like that, little girl?" "Yes sir," was the answer, as she looked sweetly into her mother's face; "but 'taint so nice as the other donkey, is it ma; the one with four legs?"

AN irritable tragedian was playing Macbeth, and had rushed off to kill Duncan, when there was no blood for the Thane to steep his hands in. The actor, however, not to disappoint the audience, clenched his fist, and striking the property man a violent blow on the nose, coolly daubed his hands with what flowed from it, and re-entered with the usual words, "I've done the deed—did'st thou not hear a noise?"

THE superintendent of the public schools of Richmond, meeting Col. Ruffin, with whom he is quite intimate, said: "I see the *Whig* says that when you get to heaven you will amend the Ten Commandments, and that's too much your way any way, and you know it." Col. Ruffin replied: "You ought to be thankful for it; for if I don't die before you and go to heaven and have the Commandments amended you can not get in.—*Richmond Whig*."

At a hotel in this city, Saturday, a couple from the country, of Milesian extraction, took seats at the dinner table. Directly after a young couple seated themselves opposite, and the young man took a stalk of celery from the dish and commenced eating it. The old lady opposite looked at him a moment with an air of disgust, and then nudged her husband and said in a stage whisper: "D'ye moind the blackguard ating the bokay?"

### DISAPPOINTED.

OUR friend Lebrun has a way of disappointing his customers which ought to be exposed. Here is a specimen of the complaints he receives, which he imprudently showed us, and which we forthwith appropriated. Others will be warned and avoid sending him their orders:

"SULLIVAN, ILL., November 6, 1882.

"N. LEBRUN, Esq., *Dear Sir*:—The Tuba father bought of you for me is as fine an instrument of the kind as I have seen. I was somewhat disappointed, though—I did not expect to get as fine a horn as I did. It has the finest kind of a tone, and it is a pleasure to blow it. May you always give as good satisfaction to others as you have to myself.

"Yours, J. C. HALL."

### PRECOCITY OF SOME MUSICIANS.

BEFORE he was eight years of age, Mendelssohn excited the wonder of his teachers by the accuracy of his ear, the strength of his memory, and his incredible facility in playing music at sight. Meyerbeer, at the age of six, played at a concert, and three years later was one of the best pianists in Berlin. When two years younger than this, Samuel Wesley, the musician, could play extempore music on the organ; and the distinguished German musical composer, Robert Schumann, also showed at a very early age a strong passion for music, and great talents both for playing and composing. Though he lost the use of his right hand at the very onset of his studies, he worked on with a giant's strength, struggling against all obstacles "with uncompromising devotion to what he conceived to be the highest interests of art."

Something of the same early development of musical abilities displayed itself in the case of Cipriani Potter, distinguished as a composer and pianist. Henrietta Sontag, a famous singer of her time, trod the boards when a child, and was prima donna of the Berlin stage, and the idol of the capital before she was eighteen.

The great vocalist Madame Tietjens also gave indications of promising musical talents from earliest infancy. Before she could speak she could hum the opening notes of Auber's opera, "Fra Diavolo." Adalina Patti also, could sing before she could talk, and was little more than a babe when she first appeared in humble concerts.



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MAJOR AND MINOR.

TERESA SINGER, Strakosch's former *prima donna*, is engaged for the approaching season at the San Carlo, Naples.

THE inauguration of the Bellini Monument, Catania, is now definitely fixed for the 28th of November.

A NEW opera house is to be erected at Athens. The architect is Girard, a Frenchman.

GOUNOD has declined having his oratorio, *The Redemption*, performed at the Imperial Opera House, Vienna.

JOHANN STRAUSS, who has no children, has made a will in which he bequeaths 250,000 florins (about \$125,000) for the foundation of a Musical Institute.

JEHIN PRUME, the Canadian violinist, is expected shortly to leave Canada for Paris, where he has been offered a musical appointment.

MDME LESLINO, last year with Max Strakosch, has completed a very successful twelve nights' engagement with the Italian opera company, Warsaw.

THE Prelude to *Parsifal* has been arranged for the organ by Carl Rheinthal, and played by him at a recent concert given by the Cathedral Choir, Bremen.

JOACHIM sent the girl-violinist, Teresa Tua, during her recent visit to Berlin, his photograph, with the inscription: "A Mademoiselle Teresina Tua. Souvenir amical d'un admirateur sincere de son grand talent.—JOSEPH JOACHIM."

AT Lyons the phenomenal tenor voice of a journeyman blacksmith, named Deslages, has attracted so much attention that the municipality of the town have granted him the necessary means for the training of his rare gift.

FRANZ SCHUBERT's romantic opera, *Alfonso and Estrella*, as "arranged" by Fuchs, *Capellmeister* at the Imperial Opera House, Vienna, was recently performed for the first time at the Stadt theatre, Cologne.

THE Quartet Society of Milan have one prize of 1,000 francs, and another of 500 for the best two instrumental Trios (piano, violin, and violoncello). Competitors can send in their works up to the end of March.

GEO. W. CARTER, of the Emerson Piano Co., writes, in a letter dated October 31st: "We are still doing the piano trade, 83 per week." That is what most people would call doing a pretty lively business, and speaks well for the energy of the company as well as for the quality of its products.

THE "Christmas Album," by Mrs. Emmy Schaefer-Klein, just issued by Kunkel Brothers, is really a most excellent collection of piano compositions, and would make an acceptable Christmas gift for young pianists. See further details on the Publishers' page, immediately preceding the music.

WILL PETERS, son of J. L. Peters, who, by the way, is one of the best shots in the Western States, is one of the prime movers in the reorganization of the "Bain Zouaves," a volunteer military company of which St. Louis was quite proud, but which was recently disbanded on account of internal dissensions.

RIVE KING's grand fan'asia on "Carmen" was played with great success at a concert given by the "Redpath Lyceum Concert Co." in South Boston, October 12th, by M. Frank Gilder, the pianist of the troupe. Mr. Gilder, on the same occasion, played Liszt's Rhapsodie Hongroise No. 6 and Wienawski's "Grande Valse de Concert."

WE had a very pleasant call from Mr. Payson, the ever-gentle traveling agent for the house of Henry F. Miller. He says the merits of the pianos he represents are becoming daily better and more widely known. If the Miller Piano could make everybody as good natured as Payson, it would be a good idea to have at least one in every house.

THE Carpenter Organ Action, already so celebrated, has been further improved by the introduction of a "Patent Expression Indicator," which we have not space to describe here, but a full description of which will be sent to all who feel sufficiently interested in the latest improvements in reed organs, to write for such a description to E. P. Carpenter, Worcester, Mass.

J. V. FLAGLER, professor of organ in the College of Fine Arts of Syracuse University, will give a series of ten organ recitals during the season of 1882-3. The programmes contain the best works of the best organ writers, from Bach to Guilmant. An extra performance, the date of which is yet to be announced, will be given, at which Guilmant's new Symphony for organ and orchestra will be rendered.

JARDINE & SON, of New York, are building a large organ for Danville, Pa., on the new "tubular system," (the construction of the church placing the organist forty feet away and round a corner). The above system, which Mr. Jardine has introduced from Europe, dispenses with any action, as a series of tubes takes its place, making the touch of keys very light, and nothing to get out of order, as the small valve opened by the key, admits the wind, which, passing through the tube, instantly inflates a small motor bellows, in the distant organ, which opens the large valve in the wind chest, virtually blowing it open. It has acted well at a distance of 200 feet in St. Paul's Church organ in London. Jardine & Son are building also an organ for St. Agnes' Church, Brooklyn, which will rank as one of the large organs of the world, containing four manuals, seventy stops from thirty to thirty-two feet in length, and will have three large bellows blown by one engine.

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IN our last issue, an error occurred in our brief account of the prizes given at the late St. Louis Fair. There were three prizes offered: one of \$100 for the best display of pianos and organs, one of \$25 for the best display of brass instruments, and one of \$25 for the best display of string instruments. The jury, consisting of Messrs. Spiering, the well known violinist and leader of Spiering's orchestra; Lewis, leader of the Arsenal (U. S.) band; and Hammerstein, a pianist of some local repute, awarded all three prizes to Mr. A. Shattinger, of No. 10 South Fifth Street, general agent for the Weber and other first-class pianos.

A JURY in the United States circuit court in Philadelphia deliberated four hours, and then decided that a Jew's-harp is a musical instrument. The Jew's-harps are assessed by the custom house as toys, the tariff being fifty per cent, instead of being classed as musical instruments at a tariff of thirty per cent. The question asked of experts summoned was, "Is the Jew's-harp capable of producing a succession of harmonious sounds?" One witness played to the jury "The heart bowed down" and "The Skids are out-to-day," and then stopped, as the jury seemed restless and depressed. Finally, the intelligent twelve decided that the harp is not a toy, but ought to be taxed as an organ producing a concord of sweet sounds. This is a fresh instance of the uncertainties of jury trials.—*Boston Advertiser*.

BISMARCK is said to frankly admit that himself and his children entirely lack taste for music. Although he for a short while received instruction on the piano, he never learned to play. The strains of a good street organ fall most sweetly on his unmusical ear, nor is the harmonica in the hands of a village youth without its attractions for him. He also expresses himself kindly about the violoncello, whose tones most closely resemble those of the human voice. Opera halls and concert rooms are to him unknown resorts. He has little liking for tenors, but enjoys thoroughly a good farce and a good pun. The only musical member of Bismarck's family is the Princess. Nor is the great Chancellor much more at home in the art of the painter. *Exchange*.—What is it that Shakspeare says about "The man who hath not music in his soul?"

FROM private advices by "grapevine telegraph," we learn that the editor of *Music and Drama* will probably take a trip for his health early in January. New York will miss his presence, but as the rest of the United States would miss his absence, he will probably visit Niagara Falls—the other side. We do not know whom he will leave in charge of his great paper. On the occasion of a former trip, made necessary by impaired health, the sheriff undertook the task of running Mr. Freund's paper, but his inexperienced hand soon wrecked a business which had been left in splendid condition by its founder. If Mr. Freund has not yet completed his arrangements for editing in his absence, we would suggest to him his aptest pupil, Charles Avery Welles, as a proper person, and perhaps the only one competent to satisfactorily accomplish the huge undertaking. As a visit to Canada in the dead of winter has drawbacks which perhaps outweigh its pleasures, we would suggest to the great editor that the homoeopathic *materia medica* possesses a remedy which will at least palliate his sufferings and which might perhaps obviate a winter trip; we refer to *aurum metallicum*, which, in his case, should be taken in large and frequent doses, and without attenuation. Perhaps Dr. Tretbar, of Steinway Hall, New York, can supply the medicine in question, and save our Freund a trip which might not be entirely agreeable to one of his fine feelings and delicate constitution?

## AN ENCOURAGED LOVER.

"My own darling."

George W. Simpson says these words softly to himself as he lies in the hammock under the linden trees, the soft breath of a June zephyr kissing the pearl colored pants that fitted him so suddenly, and then rioting among the scarlet bank of roses that are climbing in fanciful ways around the pillars that guard the entrance to Distress Warrant Castle. She of whom he speaks them is a beautiful girl with a dusky, *piquante* face—a face that is arch, sparkling and bright, as only brunette faces can be, and over the laughing face is a fluffy mass of dark waving hair, while a pair of pansy dark eyes, with golden lights in their soft depths, and sweetly curving lips, tinted with the velvety crimson of the rose, complete a picture that would make your head swim.

Reine McCloskey is indeed beautiful, and as she comes singing along the graveled path with the golden light of a summer day falling upon her uncovered head, the very birds that are carolling among the branches of the lindens seem to pause and look at her. She sings in a low, sweet voice that is tremulous with dinner, a little Breton love song that she heard in Milwaukee:

Mary Ann McLaughlin, don't you cry,  
Wipe the tear drops from your eye;  
You'll be happy by and by—  
Mary Ann McLaughlin, don't you cry.

The pure Madonna-like face of the young man lifts itself from the depths of the hammock and he looks at the girl with a weary, wistful, two-hot-days-and-no-white-vest-in-the-house expression that would move a plumber. She sees him and runs eagerly to the hammock. Putting her dimpled arms around his neck she kisses the rosebud mouth, and then seats herself by his side.

"Do you love me as much to-day as you did last Thursday?" she asks, while the brown eyes sparkle with merriment. But back of the laughing look there is a tender, loving, I-must-not-let-him-get-away expression that tells how she worships this man.

"Yes, sweetheart," replied George, "I love you more every day of my life, for you do not sing as much as you used to."—*Chicago Tribune*.





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